04-P 2953

CATALOGUE

OF

The Memorable Cabinet

OF

DRAWINGS BY THE OLD MASTERS,

AND

COLLECTION OF ENGRAVINGS,

FORMED WITH PROFOUND TASTE AND JUDGMENT

BY THE LATE

REV. DR. WELLESLEY,

PRINCIPAL OF NEW INN HALL, OXFORD.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On MONDAY, the 25th of JUNE, 1866, and Thirteen following Days,
(Sundays excepted), at ONE o'Clock precisely.

MAY BE VIEWED TWO DAYS PRIOR, AND CATALOGUES HAD.

J. DAVY and SONS, Printers, 137, Long Acre, London.

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the seller cannot decide the said dispute.

II. No person to advance less than 1*s* ; above Five Pounds 2*s*. 6*d*., and so on in proportion.

III. The Purchasers to give in their names and places of abode, and to pay down 5*s*. in the Pound, if required, in part of payment of the Purchase-money ; in default of which, the Lot or Lots purchased to be immediately put up again and re-sold.

IV. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

V. The Lots to be taken away at the Buyer's Expense, immediately after the Conclusion of the Sale; in default of which, Messrs. SOTHEBY, WILKINSON & HODGE, will not hold themselves responsible if lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the Purchaser. If at the expiration of TWO DAYS after the conclusion of the Sale, the Lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expence, the same as if re-sold, will be added to the amount at which they were bought. Messrs. S. LEIGH SOTHEBY, WILKINSON & HODGE, will have the option of re-selling the Lots uncleared either by public or private sale, without any notice being given to the defaulter.

VI. Upon failure of complying with the above conditions, the money required or deposited in part of payment shall be forfeited ; and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulter at this sale.*

Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,

Wellington Street, Strand.

9 1916

THIS REMARKABLE CABINET contains a most valuable and interesting COLLECTION OF ANCIENT DRAWINGS of the Italian, Spanish, German, French, Dutch, Flemish, and English Schools; comprising brilliant and invaluable Specimens of the following Great Masters, viz.

ITALIAN AND SPANISH SCHOOLS.

Angelico (Fra)
Baroccio
Bartolomeo (Fra)
Bramante
Buonarotti, Michel Agnolo
Carracci (The)
Canaletti
Carpaccio
Carpi (G. da)
Cavallini
Cesto (Cesare da)
Correggio
Credi (Lorenzo di)
Dolce (Carlo)
Donatello
Ferrari (Gaudenzio)
Francia
Garofalo
Giotto
Giorgione
Ghirlandajo
Guardi
Guercino
Guido
Lippi (Filippo)
Mantegna
Maratti
Masaccio
Messina (Antonello di)
Murillo
Parmigiano
Perugino
Pisani
Pisanelli
Pinturicchio
Pollajuolo
Raffaelle
Romano (Julio)
Rosa (Salvator)
Sarto (Andrea del)
Siena (Baldassare da)
Signorelli
Settignano
Titian
Tintoretto
Vaga (Perino del)
Vasari
Verrocchio
Vecelli (Paolo)
Veronese (Paolo)
Vinci (Leonardo da)
Vite (Timoteo della)
Zuccaro, &c. &c.

FRENCH, GERMAN, DUTCH, AND FLEMISH SCHOOLS.

Breughel
Burgmair
Callot
Claude
Cuyp
Durer (Albert)
Holbein
Hollar
Jordaens
Leyden (Lucas van)
Nanteuil
Poussin (N.)
Poussin (G.)
Rembrandt
Rubens
Stimmer
Vandevelde (W.)
Van Dyck
Waterloo
Watteau
Wyck (T.)
Wyngaerde, &c. &c.

ENGLISH SCHOOL.

Lely
Vertue
Reynolds
Wilson
Callcott, &c. &c.
Hogarth
Gainsborough

The Engravings contain Specimens of the Italian Schools, early Nielli, Marc Antonio and his Scholars; the engraved Works of Michael Angelo, Raffaelle, Titian, &c.; a large and interesting Collection of Woodcuts and Chiaro-oscuri, Etchings by Claude; and a quantity of Imitations of Drawings.

A complete Set of the Works of Julio Bonasone, many most rare.

A very large Collection of the Topography of Oxford and Oxfordshire, including Sets of the Oxford Almanacks, &c.

Topographical Views of Europe; Heraldry, &c. &c.

A sure guarantee as to the quality, beauty and originality of the Drawings is afforded by the European reputation, well-known taste and great artistic knowledge of the late Proprietor; the Compiler of the accompanying Catalogue has therefore thought it useless to do more than describe each Drawing, without adding any comments of his own; he will merely refer the Amateur to the exquisite beauty of the works of Perugino, Raffaelle, Michael Angelo, Titian, Parmigiano, Correggio, Vandyck, Rubens, &c. &c.

The Collection of Drawings by Claude (nearly 200 in number) is unequalled in point of beauty and interest, and several of the examples are of the highest quality.

CATALOGUE

OF

THE HIGHLY IMPORTANT

COLLECTION OF PRINTS AND DRAWINGS

By the Old Masters,

FORMED BY THE LATE

REV. DR. WELLESLEY,

PRINCIPAL OF NEW INN HALL, OXFORD.

FIRST DAY'S SALE.

MISCELLANEOUS PRINTS.

LOT		
1	Old English Caricatures, *some scarce*	54
2	Armour, Armorial Bearings, &c.; a Drawing by Jost Ammon, &c.	21
3	A collection of curious papers, Broadsides, Newspapers, &c.	
4	Topography, various	
5	Old Masters, various, *some curious*	45
6	Old Portraits. Jane Shore, by Faber, *scarce*	24
7	Painting on Glass. The famous Window at Gouda, engraved by Tanje	4
8	English Caricatures. Masquerade Scene, Elizabeth Canning, and various, *plain and coloured*	30
9	Painted Glass. Engravings and Drawings, *plain and coloured*	60
10	English Caricatures	54
11	A miscellaneous lot of Ancient and Modern Masters	88
12	Costumes of the Fellows of Colleges	45
13	Ancient Armour, Arms, &c. various	70
14	Antiquities. Facsimiles from a Missal, Outlines, &c.	19
15	Various Vignette Views	76

16 Ancient and Modern Masters, Vignettes, Ornaments, Natural History, &c. 126

17 Ancient and Modern English and Foreign Prints 67

18 Old English Caricatures, *some scarce* 51

19 THE MADONNA. A VERY SINGULAR COLLECTION OF ENGRAVINGS OF THE MADONNA AND CHILD
MANY OF THEM OF GREAT RARITY 780

20 A curious collection of old Cries of London, *scarce*

21 Portraits, various Monuments, Funeral Processions, Sea Fights, &c. relating to Lord Nelson, *an interesting collection* 209

22 SHOP BILLS. A large parcel of curious Shop Bills, Printers' Devices, Cuttings from Newspapers, &c.

HERALDRY.

23 A Solander Case, containing a collection of Arms, &c. relating to Oxford and Oxfordshire, with a quantity of MS. descriptions by the late Dr. Wellesley

24 An immense collection of English and Foreign Arms, consisting of several thousand, many on vellum and in colours, contained in three portfolios, *very interesting and valuable*

25 Genealogy of the British Heptarchy, by Remigius Hogenburg; An Ancient View of Bath, by Savage; and Map of the Isle Man 4

PHOTOGRAPHS.

26 Portraits of Mary Queen of Scots, photographed by Caldesi

27 Topography, Antiquities, Portraits, &c. 19

28 From Claude, P. del Vaga, &c. 10

29 A similar lot 7

30 From Raffaelle, published by the British Museum 8

31 Francis II, King of France, from Janet 2

32 From Raffaelle, in Dr. Wellesley's Collection 6

33 After Michael Angelo 6

34 After Raffaelle 10

35 After Raffaelle 13

36 Portraits of Founders, &c. of Oxford, several duplicates 69

ENGLISH PORTRAITS.

37 Dr. Charles Lloyd, after Falkener, by Lewis, *one a proof* 3

38 Elizabeth Duchess of Devonshire, after Lawrence, by Marchetti, *two of which are proofs, private plates, very rare* 3

39 Lady Rachel Russell, after Landseer, by Lewis
proof before any letters 1

40 Ancient and Modern Portraits, various, *some scarce* 45

41 Archbishop Laud, after Vandyck, by Loggan, *very fine and scarce* 1

42 Old English Portraits, various, relating to Oxford 95

43 English and Foreign Portraits, several to illustrate Madame de Sevigné's letters 52

44 Mr. Hobson of Oxford, by Payne; Mary Queen of Scots, by Gaywood; Mr. Gray, Richardson, Milton, Sir Peter Lely 20

45 Duchess of Richmond and W. Bateman, by Robson, *scarce;* Mr. Hobson, by Payne; Junius, by M. Burghers 5

46 James Northcote, after Harlow, by Lewis, *first proof;* J. M. W. Turner, by Daniel; Fuseli, after Newton; Marquess of Wellesley, after Lawrence, *proof* 10

47 Henry Smedley, Burchardt, Chalmers, Master Dallas, Sir R. Inglis, Serjeant Lens, Dr. Wollaston, &c.
mostly proofs, by C. F. Lewis 10

48 John Mather, by Agas; John Buckler, by Outram; Richard Burke; Bishop Cleaver, by Wood 5

49 Portraits of the Norfolk Family, by Vorsterman, Lombart, &c. 8

50 Mr. Ottley, J. T. Smith, C. Young, James Northcote, after Harlow, &c. *some proofs* 9

51 Earl of Essex, after Hoppner, by C. Turner; Lord Maldon, by Harlow; Duke of Bedford, by Dean; Earl of Northumberland, by Scriven 5

52 The Queen, by Lewis; Lady Ebrington, Miss Smedley, &c.
proofs, private plates 7

53 Ladies and Children, after Lawrence, by Lewis, *proofs* 7

54 The Lawrence Family, after Sir Thomas, by Lewis, *proofs* 9

55 Marquess of Londonderry, after Lawrence, *proof;* Mr. Northcote, after Harlow; Mrs. Denham, by Lewis; and Recollections after Ancient and Modern Masters, *very scarce* 10

56 Duchess of Devonshire, Mrs. Fitzgerald, Countess of Woronzow, Miss Adams, after Lawrence, by Lewis, *proofs* 8

57 The late Duke of Hamilton and his Sister; The Masters Arbuthnot, after Lawrence, by Lewis, *proofs* 2

58 Lord Maldon and his Sister, after Sir Joshua Reynolds, by C. Turner, *proof* 1

59 The Lord Chancellor Jeffries taken Prisoner at Wapping, *scarce* 1

60 English Ladies, after Vandyck, Lely, &c.; Madame Davies, Countess of Rochester, Lady Carlisle, by Valck, Lombart, &c. 6

ANONYMOUS. (Italian School).

61 The Virgin standing, the Magdalen kissing her foot, St. Catherine and St. Francis in adoration, *B. V.* 15, *p.* 22, *No.* 13 1

62 Bulls drinking, from a design, supposed to be by Raffaelle, in the manner of Marc Antonio, *first state*, *B.* 15, *p.* 51 1

63 Psyche carried to Olympus, after a design by Raffaelle, *B.* 15, *p.* 36 1

64 A Composition of five figures, a Female standing in the centre partially draped, the other figures seated, on each side is a distant landscape. The Engraving of the period of Agostino Carracci, *scarce* 1

21/- 65 Clement VII; Michael Angelo full-length seated, &c; Paul, by Mantuano 6

3/- 66 Venus and Cupid, after Parmigiano, *fine impression;* another on blue paper 2

3/- 67 Joseph and his Brethren, *B.* 15; and other Sacred Subjects belonging to the same volume 6

1/- 68 Sacred Subjects, various; St. Michael; St. Cecilia; The Sibyl, after Raffaelle, &c. 10

6/- 69 Jesus Christ giving Sight to the Blind, after P. del Vaga; Christ's Charge to St. Peter; The Transfiguration, after Raffaelle, *without letters* 6

2/- 70 Holy Family, various, by anonymous engravers 7

BACCIO BALDINI.

2. 4. 0 71 Sybilla Tiburtina, *very scarce* 1

NICHOLAS BEATRIZET.

9/- 72 The Annunciation, after M. Angelo, *B.* 15, *No.* 12 *first state, before the address, rare* 1

2. 2. 0 73 An oval Portrait, nearly life size, of Hypolita Gonzaga, *B.* 15, *p.* 241, *No.* 4 1

3/- 74 Portrait of Antonio Salamanca, *fine and scarc* 1

8/- 74* Another, *equally fine* 1

3. 10. 0 75 Paul III and Don John of Austria in an ornamented border, with a view of the Battle of Lepanto, *scarce* 2

3/ 76 The Conversion of Saul, Michael Angelo, *very fine* 1

18/- 77 St. Jerome, after M. Angelo, *B.* 15, *No.* 18, *very fine* 1

11/- 78 The Boys, Bacchanalian subject, *B.* 15, *No.* 40 1

J. BINCK.

1. 6. 0 79 The Vintage, and various German Masters 12

H. S. BEHAM.

2. 15. 0 79* Coats of Arms, Ornaments, Views; Light and Darkness, by M. Zagel; a curious small Engraving of the Virgin; Elizabeth Enthroned, St. Christopher and a Bishop on each side 10

BOLSWERT.

6/ 80 The Waggoner, after Rubens, *first state* 1

BREUGHEL.

1. 2. 0 81 A curious collection of Shipping, &c. after his drawings 22

ETCHINGS BY CLAUDE.

2/ 82 FLIGHT INTO EGYPT (*D.* 1)
fine, second state; from the Collection of J. Barnard 1

10/ 83 THE APPARITION (*D.* 2)
first state, with the square corners, most rare, large margin 1

6/ 84 PASSAGE OF THE BROOK (*D.* 3)
first state, with the square corners, large margin, very fine and rare 1

13/ 85 THE FLOCK DRINKING (*D.* 4)
very fine, first state, with large margin, most rare 1

10. 10. 0 86 THE TEMPEST (*D.* 5)
the first state (eau forte pure), very fine and most rare 1

10/ 87 DANCING BY THE SIDE OF A RIVER (*D.* 6), *very fine* 1

2/ 88 THE SHIPWRECK (*D.* 7)
second state, with the number, fine old impression; from the Collection of J. Barnard

29. 0. 0 89 LE BOUVIER (*D.* 8)
first state, before the number, very fine and rare 1

2/ 90 THE DRAUGHTSMAN (*D.* 9)
second state, with the number, fine old impression, large margin 1

2. 15. 0 91 DANCING UNDER THE TREES (*D.* 10)
the second state, with the number, very fine and rare 1

5/ 92 THE SEAPORT, WITH THE LIGHTHOUSE (*D.* 11)
the second state, scarce 1

26 . 10 . 0 93 THE ROBBERS (*D.* 12)
the first state, before the name and number, very rare with margin 1

1 . 18 . 0 94 SEAPORT, WITH GREAT TOWER (*D* 13), *fine second state* 1

16/ 95 THE WOODEN BRIDGE (*D.* 14)
the second state, "but an undescribed early state, the lights in the foreground and distance taken out and touched with chalk by Claude." (See Dr. Wellesley's note.) 1

9 . 15 . 0 96 THE SETTING SUN (*D.* 15)
first state, before the number and Claude's name, very rare 1

19/ 97 CATTLE GOING TO THE FIELD (*D.* 16)
second state; from the Barnard Collection; rare 1

14/ 98 MERCURY AND ARGUS (*D.* 17)
first state, rare, with the counter-proof; from the Barnard Collection 2

4 . 0 . 0 99 CATTLE TRAVELLING IN STORMY WEATHER (*D.* 18)
first state, very fine and rare 1

3 . 5 . 0 100 THE GOATHERD (*D.* 19)
first state (unknown to Dumesnil), before the double line at the bottom; from the Collection of J. Barnard, perhaps unique 1

6 . 6 . 0 101 TIME, APOLLO, AND THE SEASONS (*D.* 20)
most rare proof before the inscription 1

6 . 0 . 0 102 SHEPHERD AND SHEPHERDESS IN CONVERSATION (*D.* 21)
first state of the plate (eau forte pure); apparently washed with indian ink by Claude, most rare 1

1 . 2 . 0 103 EUROPA (*D.* 22), *first state, fine and rare* 1

21 . 0 . 0 104 CAMPO VACCINO (*D.* 23), *the first state, most brilliant and rare* 1

6/ 105 THE VILLAGE DANCE (*D.* 24)
the second state, with the accident in the sky; from J. Barnard's Collection 1

3/ 106 The Shepherd and Shepherdess (*D.* 25) 1
first state, with large margin 1

8/ 107 THE THREE GOATS (*D.* 26)
first state; from the Barnard Collection 1
108 THE FOUR GOATS (*D.* 27), *from the Barnard Collection* 2

8/ 109 THE SQUARE TOWER (*D.* 32), No. 5 of the set of Fireworks
very rare 1

3/ 110 VIEW OF A PIAZZA IN ROME (*D.* 38), No. 11 of the set of Fireworks, *scarce* 1

2/ 111 STUDY FOR ROBBERS (*D.* 39), *the only state* 1

2/ 112 THE TWO LANDSCAPES (*D.* 40), *the only state* 1

2/ 113 WOMAN SEATED (*D.* 41), *the only state, fine* 1

2/ 114 The Arabesque (*D.* 42) 1

DRAWINGS.

EARLY GERMAN.

5/- 115 A curious Drawing on Vellum, *in colours*, full-length Portrait of the King of Navarre and Arragon, on the reverse side Robert King of the Scots 1

ANONYMOUS ITALIAN.

14/- 116 PORTRAIT OF ANTONIO ORJATUS, 1474
pen and sepia 8¼ *in.* by 13. 1

6/ 117 DAVID AND GOLIAH. In the centre Goliah is represented in the act of falling; soldiers on horseback to the left; and to the right David
on grey paper, pen and sepia, heightened with white 16 *in. by* 9½. 1

13/ 118 THE VIRGIN AND CHILD ENTHRONED; St. John and St. Catherine on each side; the four Evangelists in the lower part
highly finished drawing in pen and sepia, heightened with white; from the Collection of Count Geloso 10¼ *in. by* 17. 1

7/- 119 THE VIRGIN AND CHILD IN THE CLOUDS, surrounded by Angels; St. Michael and two other Saints
highly finished drawing, heightened with white in oil colour 12¼ *in. by* 16½. 1

1. 12. 0 120 A MAN SEATED IN THE CENTRE, two old men on each side of him
on prepared paper, heightened with white 9 *in. by* 7½. 1

5. 10. 0 120 PORTRAIT OF BEN JONSON
in black and coloured chalks; from the Collection of Horace Walpole 9 *in. by* 11½. 1

ALBERTINELLI?

1/- 122 THE VISITATION. The Virgin to the left, Elizabeth to the right, they are joining hands; *black chalk* 14 *in. by* 17½. 1

FRA ANGELICO.

8. 8. 0 123 PROPHET DAVID. He is seated on an ornamented seat, playing on a musical instrument
on vellum, highly finished, pen washed in blue, taken from a missal 7 *in. by* 7¾. 1

BALDOVINETTI.

5/- 124 A highly finished Nude Figure, full-length, of a Young Man holding a stick in his left hand
on prepared paper, pen washed, heightened with white 5¾ *in. by* 10½. 1

DRAWINGS—*continued.*

FREDERICO BAROCCIO.

21/ 125 THE SAVIOUR STANDING IN THE CLOUDS, with two Cherubim at his feet; in the centre, to the right, the Virgin kneeling; to the left, a Bishop; at the top, several heads of Angels

a most highly finished drawing in sepia and indian ink, heightened with white. The picture is in the Cathedral at Urbino $12\frac{1}{4}$ *in. by* $11\frac{1}{4}$. 1

2/ 126 Head of a Young Female, looking to the right

in coloured chalk $6\frac{1}{2}$ *in. by* $9\frac{3}{4}$. 1

22/ 127 THE ENTOMBMENT OF OUR SAVIOUR. The body of the Saviour is being carried to the right; the Virgin and St. John weeping in the distance; the Magdalen, to the left, on her knees

a highly finished drawing in pen and scpia, heightened with white $11\frac{1}{2}$ *in. by* 18. 1

8/ 128 PORTRAIT OF FRANCESCO MARIA DUCA D'URBINO, life size

in coloured chalks 10 *in. by* $11\frac{3}{4}$. 1

FRA BARTOLOMEO.

1. 17. 0 129 THE VIRGIN AND CHILD ENTHRONED, surrounded by Saints

on brown paper, black chalk, heightened with white; from the collection of Lord Spencer 8 *in. by* $9\frac{1}{2}$. 1

2. 2. 0 130 THE PRESENTATION IN THE TEMPLE. Study for the picture at Vienna

drawing in black chalk, heightened with white $6\frac{1}{4}$ *in. by* $10\frac{3}{4}$. 1

9/ 131 THE VIRGIN AND CHILD, seated in the centre, surrounded by Angels and Saints, *in pen* $6\frac{1}{4}$ *in. by* $9\frac{1}{2}$. 1

2. 2. 0 132 THE INFANT SAVIOUR, seated on a cushion

in black chalk, highly finished, heightened with white; at the top a sketch of a child's head $6\frac{1}{2}$ *in. by* $9\frac{3}{4}$. 1

1. 1. 0 133 THE VIRGIN MARY, in the centre of the composition, her hands joined, being crowned by the Father and Son; Angels supporting the figures

a highly finished drawing, pen and sepia washed, heightened with white; from the Richardson and Lawrence collections $11\frac{1}{2}$ *in. diameter.* 1

2. 0. 0 134 A FEMALE SAINT, kneeling to the right, *black chalk;* on the reverse, a Male Saint, kneeling

from the Richardson collection 7 *in. by* 9. 1

DRAWINGS—*continued.*

5/- 135 FULL-LENGTH OF A FEMALE
in black chalk, heightened with white; pen and pencil sketches on the reverse 4½ *in. by* 10½. 1

2. 2. 0 136 THE HOLY EUCHARIST. St. Catherine and another Female Saint kneeling on each side of a canopy; two male Saints standing to the right, the other to the left; two Angels supporting the canopy
highly finished in black chalk, heightened with white, washed with sepia; from the collection of Dr. Peart 7½ *in. by* 9¼. 1

2. 8. 0 137 FULL-LENGTH OF A YOUNG FEMALE, holding a dish in her hand, *black chalk, heightened with white;* on the reverse, chalk and pen Sketches of Females 6 *in. by* 12. 1

1. 5. 0 138 THE BODY OF OUR SAVIOUR, ON THE LAP OF THE VIRGIN. The first design for the picture in the Palazzo Pitti
highly finished in black chalk 11 *in. by* 7¼. 1

1. 17. 0 139 CHRIST CRUCIFIED; THE VIRGIN, MAGDALEN AND ST. JOHN AT THE FOOT OF THE CROSS
in black chalk, heightened with white 11¾ *in. by* 19. 1

2/- 140 A NAKED FEMALE, seated, seen from behind
black chalk washed, heightened with white; from the Bouverie collection 6¼ *in. by* 9¼. 1

BARON, AFTER VANDYCK.

11/ 141 THE NASSAU FAMILY
in red and black chalk 18 *in. by* 20½. 1

BASSSANO.

142 THE ADORATION OF THE SHEPHERDS. The Virgin and St. Joseph to the right; the Infant in the manger; the Shepherds to the left
no bid *black and red chalk, heightened with white, on grey paper* 11½ *in. by* 16¼. 1

BREUGHEL.

143 THE TEMPTATION OF ST. ANTHONY, a very curious composition The Saint kneeling towards the centre, surrounded by grotesque fignres, *in pen* 18 *in. by* 12. 1

STEFANI DELLA BELLA.

1. 1. 0 144 VIEW OF ST. PETER'S, WITH THE VATICAN, and surrounding buildings, *a highly finished drawing from the Mariette collection* 12 *in. by* 7. 1

DRAWINGS — *continued.*

BERENSTRATEN.

2/ 145 ENTRANCE TO AMSTERDAM. To the left, a wooden bridge leading to a round castle; trees to the right; water in the foreground
pen washed with indian ink 11½ *in. by* 7¼. 1

MARY BEALE.

5. 5. 0 146 PORTRAIT OF HER SON
on brown paper, in black chalk, heightened with white; from the Richardson collection 7½ *in. by* 10¾. 1

4. 1. 0 147 Portrait of her Son
on brown paper, black and coloured chalks, heightened with white; from the Richardson collection 7½ *in. by* 10¾. 1

BREUGHEL.

16/- 148 HIS PORTRAIT, with a paint brush in his hand, looking to the right, an Old Woman with spectacles to the left
fine pen slightly washed, signed P. Breugel fecit; from the collections of Richardson and P. Sandby 8¼ *in. by* 10¾. 1

MICHAEL ANGELO.

5/ 149 THE LAST JUDGMENT. Study for four of the figures in the Last Judgment, *pen slightly washed* 10¾ *in. by* 8. 1

7/- 150 THE VIRGIN SEATED, whole-length, WITH THE INFANT SAVIOUR IN HER ARMS, to the right; sketch of naked boys to the left
fine pen; from the collections of Richardson and Bouverie 1

No bid 151 THE SISTINE CHAPEL. A Naked Man seated, study for one of the figures in the Sistine Chapel, *in pen* 3¼ *in. by* 5¾. 1

19/- 152 PORTRAIT OF BACCIO BANDINELLI, in profile, looking to the right
in black chalk, background washed 6¾ *in. by* 10. 1

5/- 153 THE TOMB OF THE MEDICI. A highly finished drawing, *in black chalk*, for one of the naked figures for the Tomb of the Medici 15 *in. by* 10½. 1

5/- 154 THE TOMB OF THE MEDICI. Fine, finished nude study for one of the family figures in the Tomb of the Medici
in red chalk; from the collection of Cosway 15¼ *in. by* 11½. 1

6/ 155 BACCHANALIAN SUBJECT. Study of figures
in pen, with N. Lanier's writing on the back 15½ *in. by* 11. 1

DRAWINGS—*continued.*

2/ 156 THE SISTINE CHAPEL. A Naked Man seated, holding a cornucopia in his hand, he is turned to the left; a study for one of the figures for the Sistine Chapel, oval
in pen 10 *in. by* 13. 1

2.2.0 157 THE PAINTER'S DREAM. A very highly finished drawing in pencil; a nude figure in the centre, leaning on a globe, an Angel descending blowing a trumpet
from the Cosway collection 1

1.1.0 158 THE LAST JUDGMENT. STUDIES IN BLACK CHALK
$9\frac{1}{4}$ *in. by* 7. 1

3.10.0 159 THE CARTOON OF PISA. A study, *in black chalk*, for one of the Soldiers in this work $7\frac{1}{4}$ *in. by* $5\frac{3}{4}$. 1

11.0.0 160 DESIGN FOR A COAT OF ARMS. A very highly finished and elaborate drawing, *in black chalk:* two Angels holding a Cardinal's hat; two naked male figures supporting the shield; ornaments at the lower part of the drawing 6 *in. by* $8\frac{1}{2}$. 1

3.5.0 161 A SKETCH IN BLACK CHALK, under which are fifteen lines of Italian Poetry, in Michel Angelo's hand-writing $8\frac{1}{4}$ *in. by* 11. 1

8/ 162 A FULL-LENGTH PORTRAIT OF A NAKED MAN, looking to the left, *in black chalk*, 2 *in. by* $6\frac{1}{2}$
STUDY FOR THE BODY OF A DOG, *black chalk* 2

HANS BURGMAIR.

20/ 163 A highly finished Drawing, *in pen and sepia*, a design for painted glass; to the right, a Swiss soldier, with a lance over his shoulder; coat of arms in the centre $11\frac{1}{2}$ *in. by* $13\frac{1}{4}$. 1

BONASONE.

h. bd { 164 STUDY IN OIL, OF TWO MALE FIGURES, after Parmigiano, signed Bonasone fe. 11 *in. by* $7\frac{3}{4}$. 1
165 The Judgment of Solomon, *in pen and bistre, heightened with white;* and two other studies 3

DRAWINGS BY CLAUDE.

8/ 166 Sketch in sepia. Two Bulls; study of trees to the left of the drawing $7\frac{1}{2}$ *in. by* 5. 1

5/ 167 Studies of Trees, *a pencil sketch, heightened with white, on brown paper; from the Lawrence and Esdaile collections*
10 *in. by* $14\frac{3}{4}$. 1

1/- 168 Roman Buildings, *in sepia* $7\frac{1}{4}$ *in. by* 5. 1

DRAWINGS—*continued.*

7. 17. 0 169 THE SUBJECT OF NARCISSUS. To the right, a female seated near a stream, Narcissus kneeling on its borders in the act of admiring himself; Nymphs looking on from behind to the left; occupying the greater part of the drawing, some splendid trees

highly finished in sepia, heightened with white; at the back, the artist's autograph, Claudio gelée 1660, *Roma* 17 *in. by* 13. 1

/3/ 170 DIANA AND HER NYMPHS. She is seated to the right side under trees reaching to the top of the drawing; to the left, trees and shepherds; temple and water in the middle distance; a tower and mountains in the far distance; in the foreground, to the right, is the signature, Claudio, iv. F. Roma, 1670

pen and sepia washed 21½ *in. by* 15¼. 1

0. 0. 0 171 THE DRAUGHTSMAN. An artist seated on a bank, with two other persons; a female on a bridge before a castle; to the right and in the foreground, dilapidated columns; to the right, a distant view of the sea, with mountainous background

pen and sepia 20½ *in. by* 4¾. 1

8. 8. 0 172 LANDSCAPE. Trees to the right; rocks, trees and water to the left; two Roman soldiers proceeding to the left; plants in the foreground

pen washed with sepia 17 *in. by* 12. 1

3. 0. 0 173 THE INTERIOR OF A WOOD. In the right hand corner, two shepherds seated, one playing on a pipe; cattle browsing

pen and indian ink 18 *in. by* 12½. 1

1. 0. 0 174 ROMAN RUINS. To the right, a temple and column; in the distance, the Coliseum; in the centre, the remains of a temple, with eleven columns; to the left other columns, a distant view of the sea

pen and indian ink; from the collection of Lord Spencer 34 *in. by* 7. 1

1. 0. 0 175 FLIGHT INTO EGYPT. The Virgin and Child, seated to the left, ministered to by an Angel; St. Joseph in the landscape, with trees and water

free pen and sepia, powerfully executed 9¾ *in. by* 7¼. 1

16. 0. 0 176 A SPLENDID LANDSCAPE. In the centre, a group of trees; to the right on a rock a small temple; to the left, a rock, with a fort, surrounded by trees; in the foreground, goats browsing

chalk sepia washed, heightened with white 15 *in. by* 10½. 1

DRAWINGS—*continued.*

16. 16. 0 177 THE REPOSE IN EGYPT. The Holy Family seated in a landscape, ministered to by an Angel

a highly finished drawing in sepia, tinted and heightened with white $5\frac{3}{4}$ *in. by* $8\frac{1}{4}$. 1

13. 0. 0 178 MARY MAGDALENE IN A GROTTO, on her knees before a crucifix, reading in a book

a highly finished drawing, heightened with white, on grey paper, on the reverse, in Claude's hand-writing, "Au die di Oct^bre. 1670, Claudio Gelée fecit. inventore, Roma, &c."; from the Ottley and Esdaile collections $5\frac{3}{4}$ *in. by* 7. 1

12. 12. 0 179 A LANDSCAPE. A brook in the foreground; a cluster of trees to the left; trees and a tower in the middle distance; to the right, a mountainous background

pen and sepia washed $7\frac{1}{4}$ *in. by* 5. 1

1. 12. 0 180 MINERVA, WITH THE NYMPHS OF CALYPSO. To the right, an entrance to a forest, with seven Nymphs, Minerva addressing one of them; in the foreground, an opening, with a view of the sea to the left; on a rock, on the same side, Claudio fecit. in Roma, 1678

from the Esdaile collection 10 *in. by* $7\frac{1}{4}$. 1

END OF THE FIRST DAY'S SALE.

SECOND DAY'S SALE.

ENGLISH PORTRAITS.

LOT		
181	Drs. Fell, Dolben and Alestrey, seated at a table, after Lely, by Loggan, *scarce*	1
182	The Founders of Colleges, by Faber, *fine old inpressions*	14
183	Impressions from Silver Plates. Portraits of Elizabeth, James I. and his Family, Charles I, &c.	24
184	Mary Queen of Scots, by De Leu and Nelli; Elizabeth, by Nelli, *scarce*	3
185	The set of Portraits of Ladies, after Vandyck, by Lombart, *fine*	12
186	English Nobility. Lords Clarendon and Lovat, a coloured drawing, by Harding, of C. Codrington, &c.	22
187	Various Portraits of Archbishop Chicheley, by Burghers, Faber, &c., *scarce*	11
188	Remarkable Characters, *some scarce*	56
189	Charles I, in the dress he appeared in at his trial, different plates and states, by Faber, &c.	7
190	John Barefoot, the Oxford Letter Carrier, the large and small plates, by Burghers	3
191	Portraits relating to the Littleton Family, with an Autograph Letter of Edward Littleton	22
192	Edward Lord Littleton, by Faithorne, the large and small plates, *fine;* with three rare copies	5
193	Gilbert Sheldon, Archbishop of Canterbury, *fine*	1
193*	Another, *equally fine*	1
194	Royal Personages. Catherine Woodville, Duchess of Richmond, &c.	15
195	Ancient and Modern Clergy, various	66
196	Gentry, Authors, Artists, &c.	78
197	Charles I, in the dress he appeared in at his trial, by Faber, *first state, rare;* &c.	2
198	Dr. Caius, by Robins and Faber, *scarce*	2

199 Rev. Thos. Baker, by Simons, *proof;* and Rev. Wm. Warren, by Robins, *scarce* 3

200 English Clergy, various, connected with Oxford and Cambridge 25

201 Portraits, illustrating Caius College, etched by F. C. Lewis 10

202 Dr. Plot, by Martin Burghers, *a print of great rarity* 1

203 Walter Mildmay and Dr. Caius, by Robins and Faber, *scarce* 3

204 Lloyd, Bishop of Oxford, engraved by F. C. Lewis: Etchings, *proofs and prints* 10

205 Lady Mornington, after Lady Burghersh, by Hodgetts, whole-length; Miss Power, after Lawrence; &c. 3

206 Remarkable Characters, *some scarce* 28

207 Bishop Heber, by Reynolds; Bishops Cleaver and Brownlow; Dr. Isham, &c. 6

208 Clergy (various). Bishop Crewe, Englefield, &c., by Faber, Simon, &c. 7

209 Elias Ashmole, by Faithorne, *fine and scarce* 1

210 The Tradescants, by Hollar; John Evelyn, by Nanteuil; Robert Boyle; &c. 21

211 Sir George Bowyer, by Smith, *a fine impression, and a proof before letters* 2

212 Sir Thomas Meautys, by Greatbach; William King, Thomas Browne, Handel, by Faber; Judge Blackstone, Beverland, by Beckett; &c.

213 Ladies, after Lely, by Freeman, Scriven, &c. 24

214 Henry VI, whole-length, in a niche, by Pether; Queen Philippa, whole-length, by Faber; and other English Royalty, by Vertue, &c. 23

215 A very interesting collection of Portraits of John Milton, by Faithorne, Vertue, Cipriani, Houbraken, &c., *several scarce* 80

216 Lord Stanley, Duke of Wellington, Duke of Sutherland, Colonel Greville, *p.p.* &c. by Walker, Lewis, &c. 5

217 Mr. Cardwell, &c. after Richmond, by Lewis; Rev. Mr. Griffiths, *proof*, by Cousins, *with his autograph, &c.* 6

218 Count D'Orsay on horseback, *proof;* Marquis of Wellesley, by Cousins; Mr. Gally Knight, by Reynolds; and Mr. Estcourt, by Zobel 5

219 Mary Queen of Scots, by Charles Turner, *in colours, from the picture in the Bodleian Library* 1

220 Marquess of Wellesley, after Lawrence, by Charles Turner *proof before any letters* 1

221 Another, *in a similar state* 1

222 Another, *equally fine* 1

223 Lady E. Stuart Wortley, after Grant; Lady Hume Campbell; Lady Jersey and Child, after Chalon, by F. C. Lewis *proofs* 5

224 Lady Edwardes, after Buckner, by George Doo, *a fine impression*, and four *india proofs* 5

225 Sir Isaac Newton, after Vandrebanc, by M'Ardell *unique proof* 1

226 English and Foreign Portraits, various 24

227 A similar lot 36

ITALIAN PORTRAITS.

228 Cardinal Consalvi, after Lawrence, *proof;* Turchi, by Morghen, &c. 6

229 Volpato, by Morghen; L'Abbate Zani, by Denon; and Paul Colnaghi, &c. 9

230 Illustrious Italians, by modern engravers, from pictures, medals, &c. 26

231 Royal Italians, by modern engravers, &c. 41

232 Members of the House of Medici, &c. by Martin Rota, Carracci, N. della Casa, &c. 17

233 Princes and Generals, various, by Zenoi, Nelli, &c. 16

234 Kings, Princes and Statesmen, *several scarce* 50

235 Illustrious Italians, by old engravers 26

236 Charles Emanuel of Savoy, Farnese Duke of Parma on horseback, &c. *scarce* 4

237 Dante, by a scholar of M. Antonio, *rare;* Petrarch, by Rabel; Masaniello, &c. 14

238 Ugo Foscolo and other Poets and Authors, by modern engravers 26

239 Doges and Great Personages of Venice, *several very rare* 17

240 Great Generals, Statesmen, &c. *several rare* 20

241 A very curious Profile Portrait of Andrea Doria, in a circle, looking to the left, perhaps engraved by Caraglio, *rare;* Another, by Sysing 2

242 Ancient Clergy, Cardinals, Saints, &c. 50

243 A curious and valuable collection of Portraits of Popes *several fine and rare* 59

244 Poets and Authors, *some scarce* 24

245 Portrait of Titian, by Carracci; and other artists 19

246 Queens and Princesses, by Nelli, Mellan, Morghen, &c. 12

247 Popes, Cardinals, and Dignitaries of the Church 85

247* A similar lot 84

248 Celebrated Italians, in outline, from the Florence Gallery 60

249 The Marquis Del Guasto, by Natalis; Ariosto, by Sandrart, &c. 54

FOREIGN PORTRAITS, VARIOUS.

250 Illustrations to the Letters of Madame de Sevigné; old French and other Portraits 114

251 A curious Full-length Portrait of John George Marquis of Brandenburgh, in his robes, surrounded by coats of arms, N. Metzell fecit, 1540; Ernest Archduke of Austria, by Martin Rota; German Generals, by Zenoi, &c. 9

45/- 252 Dutch, Flemish, and German Portraits, various; Luther, by Altdorfer, &c. 27

40/ 253 Francis I, Charles IX, Edward VI of England, and Cardinal Perronet, by Nelli; Francis II, by De Leu, with the reversed inscription, *fine and very scarce* 5

27/ 254 Dutch, Flemish, and Italian Portraits, various 45

SPANISH PORTRAITS.

51/ 255 Duke of Alva, Ambrose Spinola, &c. &c. by Nelli, Zenoi, &c. 15

86/ 256 Charles V, by Nelli, M. Rota, and by the Master of the Monogram C$\overset{+}{\text{M}}$T, *rare;* Philip II, by Nelli, Hogenberg, and Zenoi 7

22/ 257 Philip II, by Nelli; Infant Don Carlos, by Zenoi; Ferdinand I, after Murillo, by Arleaga, *rare*; &c. 5

FRENCH PORTRAITS.

ho 6d 258 Mesdames La Valliere, Maintenon, &c. by Fiquet; Louis XIV, &c. 36

52/ 259 "Modes de Cour," whole-length Portraits of Royal and other Personages of the Court of Louis XIV 82

11/- 260 Kings, Princes, Nobility, &c. various 100

1/- 261 A Drawing, *in pen and sepia,* of Louis XIII on horseback, an army in the background 1

£5. 5. 0 262 Portraits of the Courts of Henry II, III, IV; Coligny and Henry IV, by Rabel; others by De Leu, Granthomme, Gaultier, &c. 16

29/ 263 "Modes de Cour," whole-length Portraits of Kings, Princes, Nobility, and Ladies of the Court of Louis XIV 41

5/ 264 Old French Portraits, various 26

PORTRAITS, VARIOUS.

52/ 265 Martin Luther, by Hopfer, *first state;* by Lucas Cranach, and Sadeler 3

£5.17.0 266 Curious Portrait of Martin Luther and other Reformers, by Cranach, Hogenberg, &c. *some scarce* 17

7/ 267 Literary Gentry and other Portraits (English), connected principally with Oxford and Cambridge, Sir Isaac Newton, Gray, &c. 19

ETCHINGS BY CLAUDE.

*** The numbers refer to Dumesnil, "Peintre Graveur."

7/ 268 Flight into Egypt (*D* 1), *second state, very fine* 1

6/ 269 The Apparition (*D* 2)
in the second state, from the Barnard Collection, fine 1

7/ 270 Passage of the Brook (*D* 3)
first state, with the square corners; from the Barnard Collection, fine 1

13/ 271 The Flock Drinking (*D* 4), *first state, very fine and rare* 1

6/ 272 The Tempest (*D* 5)
an old impression, from the Barnard Collection 1

11/ 273 Dancing by the side of a River (*D* 6)
before the number and name, very rare 1

7/ 274 The Shipwreck (*D* 7), *second state, fine* 1

40/ 275 Le "Bouvier" (*D* 8), *second state, with the number, but before the little bird was effaced; rare* 1

10/ 276 The Draughtsman (*D* 9)
second state, fine old impression, from the Barnard Collection 1

24/ 277 Dancing under the Trees (*D* 10)
second state, fine, from the Barnard Collection 1

11/ 278 The Sea Port with the Light House (*D* 11)
second state, fine, from the Barnard Collection 1

13/ 279 The Robbers (*D* 12)
fine, third state, from the Barnard Collection 1

20/ 280 Sea Port with the Great Tower (*D* 13)
fine, second state, from the Barnard Collection 1

37/ 281 The Wooden Bridge (*D* 14) *old impresions* 5

£5.0.0 282 The Setting Sun (*D* 15), *fine old impressions* 5

8/- 283 CATTLE GOING TO THE FIELD (*D* 16), *second state, fine* 1

6/ 284 MERCURY AND ARGUS (*D* 17), *first state, with large margin, fine;* and the retouched Plate 2

3/ 285 CATTLE TRAVELLING IN STORMY WEATHER (*D* 18)
a curious impression of the third state, with parts of the etching stopped out 1

10/ 286 THE GOATHERD (*D* 19), *first state, according to Dumesnil, scarce;* with the counter proof 2

18/ 287 TIME, APOLLO, AND THE SEASONS (*D* 20)
very early state, before "Fec." was inserted; likewise before the dry point on the goat, nearest the head of Apollo; touched by Claude in the background; unfortunately the impression is cut in the sky 1

£10. 0. 0 288 SHEPHERD AND SHEPHERDESS IN CONVERSATION (*D* 21)
first state of the plate (eau fort pure), fine and rare 1

18/ 289 EUROPA (*D* 22), *first state, very fine and rare* 1

£20. 0. 0 290 THE CAMPO VACCINO (*D* 23)
the first state, most brilliant and rare 1

7/- 291 THE VILLAGE DANCE (*D* 24)
the second state, with the accident in the sky 1

3/ 292 The Shepherd and Shepherdess (25), *the first state* (*D* 2) 1

2/ 293 THE THREE GOATS (26); The Four Goats (27), *fine* 2

DRAWINGS.

DRAWINGS BY CLAUDE.

£6. 6. 0 294 A MAGNIFICENT PALACE, in the centre of the drawing, with steps descending to the water; with figure, boats, and a tree running to the top of the drawing, to the left
highly finished in sepia $7\frac{3}{4}$ *in. by* $5\frac{1}{4}$. 1

42/ 295 RUINS IN THE ENVIRONS OF ROME
pen washed with indian ink (*Liber Veritatis*, Vol. iii. No. 60); *from the collection of J. Farington, R.A.* $10\frac{3}{4}$ *in. by* 7. 1

12/ 296 VIEW OF GROTTO FERATTO, on blue paper
pen washed with indian ink; from the Lawrence and Esdaile Collections 8 *in.* by $3\frac{1}{4}$. 1

33/ 297 HOUSES AND BRIDGE ON THE TIBER
pen washed with indian ink, on blue paper; from the Lawrence and Esdaile Collections 10 *in. by* $4\frac{3}{4}$. 1

DRAWINGS—*continued.*

22/ 298 DISTANT VIEW OF THE SEA, with a rocky foreground, *delicately tinted in sepia;* with a similar View on the reverse
$6\frac{3}{4}$ *in. by* $4\frac{3}{4}$. 1

£10.10.0 299 A FISHERMAN ON THE WATER, in the foreground to the right, with a net in his hand, trees in the centre, rocks to the right, with open distant country
pen and sepia $6\frac{1}{4}$ *in. by* $4\frac{1}{4}$. 1

£9.0.0 300 A SHEPHERD POINTING TO THREE FEMALES, his flock in the distance, a castellated fortress and trees in the centre, with a distant view of the sea
pen slightly washed $8\frac{1}{2}$ *in. by* 6. 1

50/ 301 A SLIGHT SKETCH IN SEPIA, TREES AND RUINS. On the reverse a long memorandum by Claude, and some notes in Dr. Wellesley's writing
from the Lawrence and Esdaile Collections 7 *in. by* $4\frac{3}{4}$. 1

23/ 302 MOUNT OLYMPUS. To the right, Apollo is seated playing on the violin, surrounded by the Muses; to the left are trees, with a slight view of the distant country. In the foreground is a stream with a couple of swans. In the centre, at the bottom, is "Claudio fecit., Roma, 1674."
on grey paper, pen and indian ink, heightened with white
13 *in. by* $9\frac{1}{2}$. 1

15/ 303 THREE FEMALE FIGURES AND A MAN, carrying gifts; on the reverse, Sketch of a Roman Soldier
free pen and sepia $7\frac{1}{4}$ *in. by* $4\frac{1}{2}$. 1

£10.10.0 304 A DESIGN FOR THE ROMAN EDIFICES IN RUINS. In the foreground a Shepherd piping, a dog by his side, and the flock browsing on the bank of the water; a ruined aqueduct and temple bordering the middle distance; in the extreme distance, mountains, *free pen and sepia;* on the reverse, "Claudio Gellée," and the Autograph of Le Brun
$11\frac{1}{2}$ *in. by* $7\frac{1}{2}$. 1

£16.16.0 305 APOLLO AND MERCURY WITH THE BULLS. Apollo seated on a mount by the side of a rock to the right, being addressed by Mercury; five bulls occupy the foreground; mountains in the distance
pen and sepia, heightened and finished with white; on a stone on which Apollo is seated is written "Claudio me fecit, Roma, 1671"
$9\frac{1}{2}$ *in. by* $6\frac{1}{2}$. 1

DRAWINGS—*continued.*

£35. 0. 0 306 A WOODED LANDSCAPE WITH WATER IN THE MIDDLE DISTANCE; mountains in the distance; a rocky foreground to the right, "*Claudio fec. Roma*"
10 *in. by* 7¾. 1

11/- 307 A LANDSCAPE WITH TREES to the right, and water to the left, *pencil and sepia* 5 *in. by* 7½. 1

16/ 308 VEDUTA DI TIVOLI. The Temple of Vesta in the centre, with mountains in the background
from the Collection of Bouverie 4 *in. by* 4¾. 1

30/ 309 STUDY IN SEPIA OF TREES
from the Richardson and Esdaile Collections 8¾ *in. by* 11. 1

45/- 310 A GROUP OF TREES, in the centre of the drawing, standing in an open country, *pen and sepia, washed* 7 *in. by* 5¾. 1

50/- 311 A PALACE BUILT ON A ROCK, with terrace, fountains, and palm trees to the right; the left of the drawing merely sketched in with black chalk
sepia washed; from the Denon collection 11 *in. by* 8. 1

12/ 312 STUDIES OF TREES AND ROCKS
in pen and sepia; from Lord Spencer's Collection
10¾ *in. by* 10. 1

£13. 0. 0 313 THE HOLY FAMILY. To the left, the Virgin and Child are seated, with St. John by their side kneeling with Joseph; above this group are two angels reposing on clouds, by the side of some trees; the ass browsing to the right; in the distance, a bridge with seven arches, and mountainous scenery
a highly-finished drawing in pen and sepia 13½ *in. by* 17. 1

3/ 314 A CAVALIER in the foreground, three boors conversing in the distance, *a sketch in pen* 4¾ *in. by* 5. 1

13/- 315 THREE BULLS WITH A SHEPHERD, Figures in the distance, *sepia washed;* with a charming sketch on the reverse of Buildings, with three palm trees 8 *in. by* 4¾. 1

50/- 316 STUDY OF FIVE GOATS
in pen and sepia 5¾ *in. by* 5. 1

21/- 317 STUDY OF FIVE GOATS
very spirited, in indian ink 5½ *in. by* 5. 1

38/- 318 VIEW IN ROME, TEMPLE OF VESTA. The Cloaca Maxima
free pen on grey paper; from the Lawrence and Esdaile Collections 8 *in. by* 3¼. 1

DRAWINGS—*continued.*

10/ 319 A RUINED CASTLE ON A ROCK
on blue paper, pen washed; from the Lawrence and Esdaile Collections 9 *in. by* 7¼. 1

8 6/- 320 THE ENTRANCE TO A FOREST. Trees and Rocks to the right and left; a dismantled fortress in the distance; in the foreground a philosopher with a book under his arm, in conversation with two Roman soldiers
highly finished, pen and sepia, heightened with white 14½ *in. by* 9¾. 1

SIR AUGUSTUS CALLCOTT.

22/ 321 FULL LENGTH OF A LADY
painted in oil colours 6¼ *in. by* 14. 1

CALLOT.

38/ 322 PORTRAIT OF THE DUKE OF LORRAINE, *in red chalk;* and others 4

CANGIAGIO.

3/- 323 JESUS CHRIST BOUND, and surrounded by Guards crossing a bridge, *slight sketch, pen washed* 14 *in. by* 9½. 1

12/- 324 DANTE AND VIRGIL IN THE INFERNAL REGIONS, "Al. Sig. D. Pietro Medici in spagna l'anno 1591"
pen and sepia; from the collection of Hone 9½ *in. by* 7½. 1

CARPACCIO (V.)

60/- 325 CHRIST IN THE GARDEN, the figures in the back ground of the picture now in the National Gallery
pen and sepia; from the collection of Count de Fries 7 *in. by* 4
CHRIST BOUND TO THE COLUMN
pen and sepia 2½ *in. by* 7. 2

GIROLAMO DA CARPI.

10/- 326 FULL LENGTH OF A MAN SEATED, cap on his head, holding a book in his hand
highly finished in black chalk, heightened with white; from the collection of Count Geloso 7 *in. by* 10½. 1

10/- 327 TWO WHOLE LENGTH MALE FIGURES seated. One to the right holding a Cross, the other with a book on his knees; two kneeling figures on each side of the composition
in black chalk 10 *in. by* 13¼. 2

DRAWINGS—*continued.*

CARRACCI (Annibale).

6/ 328 A LANDSCAPE WITH TREES, to the left in the distance an Italian Villeggiatura, *free pen* 12½ *in. by* 8½. 1

24/ 329 THE CONCERT. Fifteen or sixteen figures seated, some playing on musical instruments, others singing
a highly finished drawing in black and coloured chalks, washed and heightened with white 11½ *in. by* 17. 1

5/ 330 THREE WHOLE LENGTH FIGURES OF BEGGARS
in pen and sepia 7½ *in. by* 9. 1

CARRACCI (Agostino).

21/ 331 CLEMENT VII's Progress to Bologna, the Pope is seated in his "Brancard," surrounded by troops, and a long suite of Clergy, Nobles and Military
pen and sepia; from the collection of Mariette, Willett and Esdaile 15½ *in. by* 10¼. 1

8/ 332 HEAD OF A YOUNG FEMALE
in free pen; from Sir P. Lely's Collection 4½ *in. by* 6. 1

CARRACCI (Ludovico).

12/ 333 AN ANGEL IN THE CLOUDS, flying to the right; the figure occupies the entire centre of the drawing 8 *in. by* 10. 1

15/ 334 ST. FRANCIS IN ECSTACY, kneeling, with a Crucifix in his hand
pen and sepia, heightened with white, in oil colours 11 *in. by* 14. 1

CAVELLINI (P.)

4/ 335 DESIGN FOR THE CRUCIFIXION. Our Saviour at full length, his arms extended, as if on the Cross
pen washed, in a reddish tint, heightened with white; from the collection of Count de Fries 6¾ *in. by* 8½. 1

CIGOLI (Ludovico).

5/ 336 FULL LENGTH FIGURE OF OUR SAVIOUR, looking towards the right
black chalk, washed, heightened with white; from the collections of Charles I, Barnard, Pond and Price 10¾ *in. by* 16. 1

DRAWINGS—*continued.*

COOPER (SAMUEL), (Miniature Painter).

£11. 11. 6 337 SAMUEL PEPYS. A highly finished oval drawing in Indian ink, *heightened with white* 2½ *in. by* 3. 1

LEONE (OCTAVIO).

19/ 338 PORTRAITS OF ITALIAN NOBILITY AND CLERGY *in chalk* 19

28/ 339 PORTRAITS OF ITALIAN LADIES *in black and white chalks* 32

CORREGGIO (ANTONIO).

42/ 340 TWO BOYS SEATED, looking to the right, one with a cup in his hand *highly finished in red chalk; a drawing of the highest quality; from the collection of Count Geloso* 10½ *in. by* 15½. 1

3/ 341 STUDIES BY PARMIGIANO, from the Frescos at Parma 7½ *in. by* 8. 1

53/ 342 APOLLO. A beautiful drawing, *in red chalk* 7½ *in. by* 13. 1

5/ 343 AN ANCIENT MUTILATED STATUE. A highly finished drawing, *in red chalk* 8 *in. by* 15¼. 1

14/ 344 A DESIGN FOR ONE OF THE EVANGELISTS IN THE CUPOLA AT PARMA, *in pen;* and a similar subject on the reverse; *from the collection L'Empereur* 7½ *in. by* 8½. 1

17/ 345 DESIGN IN RED CHALK FOR ONE OF THE ARCHES IN THE CUPOLA AT PARMA; *from the collections of Sir P. Lely and Richardson* 7¾ *in. by* 6. 1

11/ 346 A NAKED BOY SEATED, HOLDING A BOOK ON HIS KNEES, on grey paper *black chalk, heightened with white* 8 *in. by* 10. 1

37/ 347 A STUDY OF A BOY FOR THE CUPOLA AT PARMA *in red chalk* 6 *in. by* 7. 1

40/ 348 STUDIES OF FIGURES FOR THE CUPOLA AT PARMA, *in free pen and sepia;* on the reverse Studies of the same for the same, *in red chalk; from the collection of Sir J. Reynolds* 7½ *in. by* 10¼. 1

his bid 349 VIRGIN AND CHILD STANDING *black chalk; from the collection of Sir J. Reynolds* 7¼ *in. by* 11. 1

DRAWINGS—*continued.*

5/ 350 BOY'S HEAD $3\frac{1}{2}$ *by* $2\frac{1}{4}$
BOY SLEEPING $4\frac{1}{2}$ *by* $2\frac{1}{4}$
both in red chalk; from the collections of Bouverie and Richardson 2

12/ 351 TWO ANGELS IN THE CLOUDS PLAYING
black chalk, heightened with white $5\frac{1}{2}$ *in. by* $7\frac{3}{4}$. 1

£7. 10. 0 352 THREE ANGELS IN THE CLOUDS
in red chalk $4\frac{3}{4}$ *in. by* $5\frac{1}{4}$. 1

5/ 353 THE VIRGIN AND CHILD
a beautiful sketch in black chalk 7 *in. by* $10\frac{3}{4}$. 1

10/ 354 AN ANGEL PLAYING ON THE VIOLIN
in red chalk; from the collections of Bouverie and Richardson $3\frac{3}{4}$ *in. by* $5\frac{3}{4}$. 1

56/ 355 CUPID SEATED, FONDLING AN EAGLE
in red chalk; from the collections of Benjamin West and Richardson $5\frac{3}{4}$ *in. by* 7. 1

5/ 356 A MAN SLEEPING, *in black chalk* $5\frac{1}{2}$ *by* $3\frac{1}{4}$. 1

£5. 0. 0 357 A HEAD OF A YOUNG BOY, *in red chalk* $7\frac{1}{2}$ *in. by* $6\frac{1}{4}$. 1

19/ 358 TWO ANGELS FLOATING IN THE CLOUDS
in red chalk 6 *in. by* $10\frac{1}{2}$. 1

5/ 359 FORESHORTENING OF TWO MALE FIGURES
in red chalk; from the collections of Richardson and Lord Spencer 5 *in. by* $7\frac{1}{2}$. 1

10/ 360 FEMALE KNEELING $2\frac{1}{4}$ *in. by* $3\frac{1}{2}$
ANGEL FLOATING IN THE AIR $4\frac{1}{4}$ *in. by* 3
both in red chalk; from the collections of Bouverie and Richardson 2

COSTA (F.)

10/ 361 A FULL LENGTH FIGURE OF A YOUTH, IN A CAP AND CLOAK, RESEMBLING RAFFAELLE
in black chalk $5\frac{1}{2}$ *in. by* 11. 1

CREDI (LORENZO DI).

5/ 362 TWO WHOLE LENGTH FEMALE FIGURES, *in pen;* on the reverse a Profile of a Man, *in pen, washed and heightened with white* 7 *in. by* 9. 2

£8. 8. 0 363 A BEAUTIFUL HEAD OF A YOUNG FEMALE, nearly life-size, circle, *pen and sepia* 9 *in. diameter.* 1

DRAWINGS—*continued.*

CUYP (ALBERT).

£31. 10. 0 364 A MAN SEATED ON THE BANK OF A RIVER FISHING, *black and coloured chalks* 7½ *in. by* 5½. 1

£32. 0. 0 365 A SHEPHERD DRIVING THREE COWS OVER A BRIDGE, a sheet of water in the foreground, and an arched bridge from right to left
pen and indian ink washed 12½ *in. by* 11. 1

29/- 366 THE GREAT TOWER AT UTRECHT. The tower rising to the top of the drawing to the right, surrounded by cottages, a wall to the left, *pen and indian ink* 11 *in. by* 16¼. 1

£20. 0. 0 367 DE STADT RHEINEN. View on the banks of the River; the town towards the left; to the right a fine extent of country
a highly finished and interesting drawing, in pen, chalk and sepia
19½ *in. by* 7. 1

END OF THE SECOND DAY'S SALE.

THIRD DAY'S SALE.

ITALIAN SCHOOL, Various.

LOT		
368	Lady with a cap in her hand, after L. da Vinci, by Ricciani *proof*	1
369	Another, *with margin*	1
370	Michael Angelo; Tomb of the Medici; Holy Family, Agostino Carracci; Baccio Bandinelli; The Academy, E. Vicus	5
371	Plate to the Cupolas at Parma, after Correggio, *scarce*	22
372	Old Italian, various	19
373	Old Engravings, Sacred subjects, *some rare*	35
374	Sacred and other subjects, *some rare*	46
375	Etching of Holy Families, *several curious and rare*	20
376	Etchings of Sacred subjects and Landscapes	24
377	Mythological	13
378	Designs for Vases, by an old Italian engraver	40
379	After Correggio, Masaccio, Raffaelle, by Earlom, &c.	18
380	The Last Supper, after L. da Vinci, by Rainaldi	1
381	Sacred subjects, after Dominichino, Lanfranchi, &c. by Cunego	32
382	Sacred and other subjects, after Guido, C. Maratti, &c.	32
383	Curious Early Prints, by Italian engravers	40
384	Etchings by Guido, Carracci, Falconi, &c. *several anonymous and scarce*	22
385	Engravings, by Bonasone; The Ghisi, and others, of the School of Marc Antonio	16
386	Dante and Beatrice, after Agricola, by Marchetti, *proof;* Titian's Daughter, by Gaspar; Assumption of the Magdalen, after J. Bonasone, by Ricciani	3
387	After Fra Angelico; and other Early Italian, by Ruschugh	12
388	Landscape with figures, after Italian artists, by C. Cort	7
389	Madonna della Scodella, after Correggio, by Toschi	1

PRIVATE ETCHINGS.

390 Landscape and Figures, various 20

391 Subjects and Figures, various
many scarce, a curious collection 216

392 English Private Etchings of Landscapes 60

393 Another, similar 60

394 Another, similar 60

395 Another, similar 60

396 Another, similar 60

397 Topographical Pieces 77

398 Another Collection 60

399 Portraits, *many scarce and curious* 119

400 Etchings. St. Winifred's Well, Views in England, Italy, &c., by Place 22

401 A similar Collection 16

402 Etchings. Views in York and Yorkshire, by Lodge 14

ENGLISH SCHOOL.

403 THE RETRIEVER, AFTER LANDSEER, by Charles Lewis
proof, before any letters 1

404 SHOEING, AFTER LANDSEER, by C. Lewis
proof, before any letters; a presentation proof 1

405 THE PETS, AFTER LANDSEER, by Lewis
india proof, before any letters 1

406 A SIMILAR PROOF 1

407 COTTAGE INDUSTRY, by F. C. Lewis, after Landseer,
scarce proof 1

408 THE CAT'S PAW, AFTER LANDSEER, by Lewis,
rare proof before any letters 1

409 The Goat, after Landseer, by Lewis, *fine proof;* and Mezzotints, &c., Heads, after Inskipp 17

411 Recollections of Ancient and Modern Masters in Etching, by F. C. Lewis 26

412 Etchings of various subjects, after English Masters, by F. C. Lewis 30

413 Views of Venice, by C. Lewis; First Etching of Bologna, by Bonington, *india proof, scarce;* The Campanile at Venice, by F. C. Lewis 6

414 Zumalacarigua, after John Lewis, by F. C. Lewis
proof, before letters 1

415 The Nautch, 1841, after F. C. Lewis, jun., by F. C. Lewis, sen.
proof 1

J. M. W. TURNER.

416 View of Basle, *proof;* St. Catherine's Hill, both by C. Turner 2

WOOLLETT.

417 The Enchanted Castle, after Claude, *very fine proof* 1

SIR R. STRANGE.

418 A Vignette of a Stag Hunt, and the Engraver's Book Plate
both scarce 2

419 Specimens of Old English Mezzotints, *rare* 14

ETCHINGS BY CLAUDE.

420 Flight into Egypt (*D.* 1)
a fine impression of the second state, with one of the third state 2

421 Passage of the Brook (*D.* 3)
first state, with square corner, very fine and rare, and a common impression 2

422 The Flock Drinking (*D.* 4)
very fine first state, with margin, most rare 1

423 Another, *in the same state, from the Barnard Collection* 1

424 The Tempest (*D.* 5), *a fine old impression* 1

425 Dancing by the side of a River (*D.* 6)
third state with the No 2, *very fine old impression* 1

426 A similar one; and two of the same, *from the Barnard Collection* 3

427 The Shipwreck (*D.* 7)
second state, with the number, and with fine margin 1

428 Two others, *fine* 2

429 "Le Bouvier" (*D.* 8)
the second state, with the number, but before the little bird was effaced; from the Barnard Collection 1

430 Dancing under the Trees (*D.* 10), *a fine old impression* 1

431 The Seaport, with the Lighthouse (*D.* 11)
second state, scarce 1

432 Another 1

	433	The Robbers (*D.* 12), *fine third state*	1
	434	Another	1
	435	Seaport with the Great Towed (*D.* 13), *fine second state*	1
	436	Another	1
	437	Cattle going to the Field (*D.* 16), *second state, rare*	1
16/	438	Another	1
2/	439	Cattle Travelling in Stormy Weather (*D.* 18) *the retouched impressions*	2
3/-	440	The Goatherd (*D.* 19), *first state*	1
2/	442	Shepherd and Shepherdesses in Conversation (*D.* 21) *second state, with large margin*	1
2/-	443	Another, *second state, from the Barnard Collection*	1
2/	444	Another	1
1 5/	445	Others, *old impressions*	4
1/	446	Europa (*D.* 22), *the first state, fine and rare*	1
5/	447	Another, *from the Barnard Collection*	1
2 7/	448	The Campo Vaccino (*D.* 23) *the fourth state, with a counter proof*	2
5/	449	Another, *the fifth state*	1
£10 . 0 . 0	450	Another	1
5/	451	The Village Dance (*D.* 24) *second state, with the accident in the sky*	1
2 0/-	452	Another	1
5/	453	Other impressions, *in the third state*	4
3/	454	The Four Goats (*D.* 27)	1

ANONYMOUS ITALIAN SCHOOL.

3/-	454*	Old Historical, and curious Caricatures	8
4/	455	Perseus and Andromeda, Cupid, and other Mythological Subjects	7
12/	456	A curious Etching; an Italian Vessel in a Storm, said by Mr. Ottley to be etched by Titian; Landscapes, by Van Uden, *fine some scarce*	8
9/	457	A View of Corfu from the Sea, *rare*	1
3/	458	Plates to Cicognara's Work on Nielli Workmanship	
7/-	459	Copies of Nielli and Sulphurs	51
1 5/	460	Early Maps, Plans, &c., engraved by Brambilla, &c. *some curious*	21
2 0/	461	The Virgin embracing Our Saviour, after Raffaelle (*B.* vol. xv. p. 20), with a Copy, *not mentioned*	2
9/-	462	Historical and Mythological Subjects, *described in Bartsch*, vol. xv.	10
8/	463	A similar lot	10

10/ 464 The Sacrifice of Cain and Abel, *first state, before La Fieri's name;* and one *with his name* 2

5/ 465 Jupiter and the Goat, after P. del Vaga, *before La Fieri's address;* The Birth of the Virgin, after B. Bandinelli; The Philosopher's School, Caraglio 3

DRAWINGS BY CLAUDE.

36/ 466 A FORTRESS ON A ROCK, filling up the whole of the left side of the drawing, view of a distant country, to the right a sportsman with a gun on his shoulder, *free pen;* on the reverse, Sketch of Buildings; *on the drawing, in Claude's writing, "Claudio fecit facto a la Valla Città"* 13 *in. by* 8½. 1

58/ 467 VIEW OF A LAKE, with mountainous Country in the distance *pen and bistre washed; on the drawing, in the artist's handwriting, "Claudio fecit sopra il Lac di Brucciano"* 12½ *in. by* 8½. 1

£16. 10. 0 468 A LANDSCAPE WITH TREES rising to the top of the drawing, to the right a rock; to the left, in the half distance, Roman ruins; three figures conversing in the foreground *free pen, washed with sepia* 10½ *in. by* 8. 1

7/ 469 A SEPIA SKETCH, HILLY SCENERY WITH TREES 7¼ *in. by* 5. 1

84/ 470 ANCIENT RUINS IN THE ENVIRONS OF ROME *a finished sketch, pen washed with sepia* 7 *in. by* 4½. 1

£25. 0. 0 471 A WOODEN BRIDGE ON STONE PIERS, running from the left to the right of the drawing, figures passing over it; trees to the right and left; a man with a donkey; and written by Claude in the centre, "Ponte facit a foro di Tivolo" 12 *in. by* 8¼. 1

27/ 472 A HILLY COUNTRY WITH BUILDINGS *pen and sepia* 12 *in. by* 8¼. 1

£94. 0. 0 473 PONTE MOLLO. The Tiber running towards the left, with bridge crossing it to the right, in the foreground cattle attended by a shepherd are drinking; behind a clump of trees, mountains in the distance *highly finished in sepia, heightened with white; from the Lawrence and Esdaile Collections* 13 *in. by* 8½. 1

£12. 0. 0 474 VIEW OF PONTE MOLLO *a fine drawing in black chalk, heightened with white, on grey paper; in Claude's handwriting on the foreground, "faict a Pont a Mollo"* 12 *in. by* 8¼. 1

DRAWINGS—*continued.*

£10.10.0 475 A PLAIN WITH ANCIENT RUINS, mountains in the background, *sepia washed* · 10 *in. by* 5. 1

46/ 476 ROCKY SCENERY, on which is a strong Fortress, with mountain in the distance, *a forcible shetch in sepia; in the handwriting of the artist, "Claudio fecit facto a Sangano;"* on the reverse a Sketch for a Monument $8\frac{1}{4}$ *in. by* $12\frac{1}{2}$. 1

40/ 477 LANDSCAPE WITH RIVER IN THE FOREGROUND, on which is a boat; rising ground in the distance with trees and buildings
in sepia; from the Collections of Sir P. Lely and Richardson $8\frac{1}{4}$ *in. by* 8. 1

10/ 478 VIEW OF BUILDINGS IN ROME
pen-washed on grey blue paper; from the Collections of Esdaile and Sir T. Lawrence $7\frac{1}{2}$ *in. by* $3\frac{1}{2}$. 1

10/ 479 VIEW OF THE CHURCH OF ST. PETER
pen and sepia, on a blue grey paper; from the Lawrence, Esdaile and De Fries' Collections $5\frac{3}{4}$ *in. by* $3\frac{3}{4}$. 1

5/ 480 A ROMAN ORNAMENTED ALTAR, $4\frac{3}{4}$ *in. by* $4\frac{1}{2}$;
RUINS OF AN AQUEDUCT, *pen and sepia washed, and both on blue paper; from the Lawrence, Esdaile and De Fries' Collections,* $6\frac{1}{4}$ *in.* $3\frac{1}{2}$ 2

£13.0.0 481 LANDSCAPE. In the foreground a number of figures, some standing, some seated, others dancing; in the middle distance, to the right, a palace with a double row of steps; tree to the right, *pen and indian ink* 8 *in. by* 6. 1

46/ 482 DISTANT VIEW OF THE SEA, with open country interspersed with rocks and trees; on the reverse, in pen, in the handwriting of Claude, "Vista del Sasso fait l'an 1649 Claudio Gelée," and in pencil, "Copiata del Studio de Giovanni Rovigny;" *from the Lawrence and Esdaile Collections* $10\frac{1}{2}$ *in. by* $7\frac{3}{4}$. 1

£18.0.0 483 A SEA PORT, SHIPPING IN THE DISTANCE; to the right a castle with a gateway; to the left architectural column, two sailors pulling a rope
free pen and sepia $7\frac{1}{4}$ *in. by* 5. 1

£20.0.0 484 AN EMBARKATION. To the left a magnificent temple with five figures preparing to embark in a boat; by the side of the land is a three-mast vessel to the right
pen and sepia, heightened with white; at the corner to the left, "Claudio fecit Roma 1655." *From the Lawrence and Esdaile Collections* $7\frac{1}{2}$ *in. by* 6. 1

DRAWINGS—*continued.*

£50. 0. 0 485 VIEW OF PRATO LUNGO, between five and six miles from Rome, with shepherds and cattle in the middle distance
a very fine and forcible drawing in sepia; on the reverse "Claudio Gelée Roma 1643" 4½ *in. by* 7¼. 1

CANALETTI.

22/ 486 DRAWING OF HOUSES, *in pen and washed in Indian ink* 10¾ *in. by* 8½. 1

50/ 487 VEDUTA DEL CANAL GRANDE IN FACIA DELLA DOGANA, *free pen* 10 *in. by* 6¾. 1

90/ 488 AN ARCADE IN VENICE, *pen and sepia* 8 *in. by* 7. 1

42/ 489 A VIEW IN THE ENVIRONS OF VENICE
pen washed 16 *in. by* 11. 1

£12. 12. 0 490 VIEW OF THE RIALTO AND SURROUNDING BUILDINGS
pen 15 *in. by* 8½. 1

£14. 0. 0 491 DISTANT VIEW OF LA TORRE DI MALGHERA
highly finished in pen, sepia and Indian ink 10¾ *in. by* 7½. 1

£8. 0. 0 492 VIEW OF THE PIAZZA DI SAN MARCO, with numerous figures, *a very careful drawing in pen* 17½ *in. by* 11¼. 1

£47. 10. 0 493 VIEW OF SAN SIMEON, the Tolentini, and other Buildings
pen and Indian ink, highly finished 19 *in. by* 12. 1

£57. 0. 0 494 THE PIAZZA, A VIEW OF THE RIALTO, with numerous figures, to the left on the steps of the Rialto
a highly finished drawing in pen and sepia 17 *in. by* 12. 1

LEONE (OTTAVIO).

16/ 495 ITALIAN NOBILITY AND CLERGY, *in coloured chalks* 8

CARLO DOLCE.

20/ 496 HEAD OF A YOUNG MAN
in black and coloured chalks 7½ *in. by* 9¼. 1

16/ 497 HEAD OF A YOUNG MAN, looking to the right
in coloured chalks; from the Collection of Lord Spencer 5½ *in. by* 7. 1

25/ 498 THE ARTIST'S OWN PORTRAIT
in black and coloured chalks, highly finished; from Lord Spencer's Collection 8¼ *in. by* 11. 1

DRAWINGS—*continued.*

DOMINICHINO,

499 VIEW OF THE CASTLE OF ST. ANGELO, ROME. The castle to the right, the bridge crossing the river toward the left, at the back of which is a Roman temple; mountains in the back ground; in the foreground to the right two fishermen
pen and sepia washed 17 *in. by* 9½. 1

500 THE ADORATION OF THE SHEPHERDS. The Infant Saviour on a cushion in the centre; the Virgin kneeling; St. Joseph to the right, peasants to the left
pen and sepia washed 7¼ *in. by* 9¼. 1

501 TWO CHILDREN BEFORE AN ALTAR, one of them kneeling, *pen and indian ink* 6 *in. by* 8½. 1

502 A LANDSCAPE. In the mid-distance a river, on which is a boat; trees to the right, the left, and in the distance; several figures with cattle, &c. in the foreground
slight pen and sepia; from the Collection of Lord Spencer 10½ *in. by* 7. 1

503 THE SHEPHERD WITH HIS FLOCK. A cluster of trees to the right, mountain in the background; in the foreground a shepherd driving his flock, *pen* 8½ *in. by* 11½. 1

504 AN ITALIAN LANDSCAPE. To the left a tree reaching to the top of the drawing; in the middle distance buildings and water; mountainous background; a man in the foreground to the left
pen and indian ink, heightened with white; from the Esdaile Collection 6½ *in. by* 9¾. 1

505 LIFE SIZE HEAD OF A YOUNG MAN, looking to the left
black chalk on grey paper; from the Mariette and Le Roy Collections 9 *in. by* 12. 1

506 STUDY OF HANDS
in black chalk; from the Collections of Mariette, De Fries, and Le Roy 10 *in. by* 12½. 1

DONATELLO.

507 AN OUTLINE IN PEN OF A FEMALE looking to the right, a man to the left in a mantle and cloak 6¼ *in. by* 9. 1

508 FULL-LENGTH OF A FEMALE, with a child in her arms
free pen; from the Collection of T. Hudson 9 *in. by* 16. 1

DRAWINGS—*continued.*

D. L. P. S.

25/ 509 COAT OF ARMS in the centre surrounded with allegorical figures; boar hunting; dated at the top 1583 13 *in. by* 16. 1

A. DURER.

16/ 510 SKETCH OF MEN IN ARMOUR, full-length
in pen, with the artist's monogram 4½ *in. by* 8¼. 1

£11. 11. 0 511 A RABBIT
highly finished in bistre; to the right, in German characters, Durer, zu Nuremberg 5¾ *in. by* 7¾. 1

20/- 512 A HOG
highly finished in pen, washed, on vellum 6½ *in. by* 4. 1

£21. 0. 0 513 THE PORTRAIT OF VARNBULLER
the head highly finished in black chalk; from the Collections of Lawrence and Conyngham 11 *in by* 14½. 1

£11. 10. 0 514 PORTRAIT OF A BALD HEADED MAN, looking to the right, with beard
in black chalk; from the Collections of Lawrence and Conyngham 8 *in. by* 10. 1

EHRET.

515 Botanical Drawings
highly finished in colour; from the Collections of Lord Bute and Mr. Esdaile 4

517 BOTANICAL DRAWINGS
highly finished in colour; from the Collections of Bute and Esdaile 4

518 BOTANICAL DRAWINGS
highly finished in chalks; from the Collections of Bute and Esdaile 2

519 BOTANICAL DRAWINGS
highly finished in colour; from the Collections of Bute and Esdaile 6

520 COLOURED DRAWINGS OF PLANTS
from the Collections of Bute and Esdaile 6

521 HIGHLY FINISHED DRAWINGS OF PLANTS
in colour; from the Collections of Bute and Esdaile. 6

522 PLANTS, *coloured; from the Collections of Bute and Esdaile* 6

523 PLANTS, *on vellum; from the Collections of Bute and Esdaile* 6

DRAWINGS—*continued.*

524 HIGHLY FINISHED DRAWINGS of Rare Plants *in colours, on vellum; from the Collections of Bute and Esdaile* 4

ELSHEIMER.

15/ 525 LANDSCAPE, WITH CATTLE. To the right and centre a road in which a herd of cattle are passing between several trees; to the left water, with a distant country *a highly finished drawing, pen and indian ink, heightened with white* $5\frac{3}{4}$ *in. by* $3\frac{1}{2}$. 1

£7. 10. 0 526 LANDSCAPE, NIGHT EFFECT. The effect of a hot summer night; a road to the right leading to a church; plants and trees running down a bank to the left *a highly finished drawing in coloured chalk, washed; from the Hibbert and Esdaile Collections* $10\frac{1}{4}$ *in. by* $5\frac{3}{4}$. 1

*** A note at the back, written in pencil, by the late proprietor:—"The effect of night is so true, that on showing it to a celebrated artist he fell asleep, just like bed time. October 27th, 1841."

17/ 527 MERCURY AND ARGUS. An old woman seated by the fire; Mercury with his Caduceus *in black and white chalk, highly finished* $4\frac{3}{4}$ *in. by* $3\frac{1}{2}$. 1

55/ 528 LANDSCAPE WITH CATTLE IN DISTANCE. A road scene with figures and trees to the right; a castle in the distance *a highly finished drawing in black and coloured chalk* 10 *in. by* $7\frac{1}{4}$. 1

*** At the back is written by Richardson—"For this drawing, I have more than once been offered twenty-five guineas, but refused it, chiefly because I would not suffer so capital a drawing to go out of my Collection in my life time."

P. FARINATO.

14/ 529 JUPITER CARRYING A NYMPH IN HIS ARMS *pen and sepia, heightened with white; from the Collections of Sir P. Lely and Sir J. Reynolds* 16 *in. by* 11. 1

FRANCESCO FRANCIA.

£26. 0. 0 530 THE VIRGIN WITH THE SAVIOUR ENTHRONED, with four Saints surrounding her *on grey paper, pen and sepia, heightened with white; from the Collection of Richardson* $10\frac{1}{4}$ *in. by* 12. 1

DRAWINGS—*continued.*

PIETRO DELLA FRANCESCA?

20/ 531 AN OLD MAN KNEELING, to the right
in pen 4¾ *in. by* 7. 1

GAINSBOROUGH.

30/ 532 A PAIR OF LANDSCAPES, with trees
in black chalk; from the Collections of Baker and Esdaile
each 7¼ *in. by* 4½. 2

42/ 533 A PAIR OF DRAWINGS. Boats with figures on a lake
in black chalk; from Baker and Esdaile's Collections
5¾ *in. by* 7¼ *each.* 2

5/ 534 A SLIGHT SKETCH OF A GREYHOUND
pen 10¼ *in. by* 7½. 1

7/ 535 PORTRAIT OF LORD CARNARVON
on blue paper, black chalk, heightened with white; from the Esdaile Collection 10½ *in. by* 16½. 1

65/ 536 PARK SCENERY. A man on horseback in the foreground; a pond in the middle distance; trees surrounding the composition
highly finished in pen and black chalk, heightened with white
14 *in. by* 10½. 1

£11.0.0 537 A THATCHED COTTAGE, SURROUNDED BY TREES. A gate to the left; a boy in the foreground
black chalk, heightened with white 17¼ *in. by* 14. 1

12/ 538 THE SHEPHERD WITH HIS FLOCK. Rising ground with tree to the left; in the centre, a shepherd with his dog, and sheep going to the right
black chalk, heightened with white 17 *in. by* 13. 1

£11.10.0 539 A ROAD, WITH RISING GROUND to the left, with paling and trees; to the right, a gate with trees
a very effective drawing in black chalk, heightened with white
15 *in. by* 10¼. 1

21/ 540 SKETCH OF TREES, WATER, &c., *in black chalk;* on the reverse, a Greyhound, *in pencil* 12 *in. by* 7¾. 1

GAROFALO.

19/ 541 THE WISE MEN'S OFFERINGS. The Saviour seated in the lap of the Virgin, surrounded by the three Kings and their attendants
pen and sepia, highly finished 7½ *in. by* 9¾. 1

DRAWINGS—*continued.*

GIROLAMO GENGA.

25/ 542 THE HOLY FAMILY, surrounded by Saints, of which there are ten, with three Angels in the foreground; the figures are all nude, *a study in red chalk* 12 *in. by* 13. 1

GIOTTO.

£7. 0. 0 543 OUR SAVIOUR IN THE TEMPLE, surrounded by the Doctors. The Saviour is seated on a throne, book on his knees, holding up his hands; eight men seated round him
pen tinted in red, heightened with white 6½ *in. by* 6¾. 1

GIORGIONE.

11/ 544 A MAN ON HORSEBACK, WITH HIS ATTENDANTS in the mid-distance; to the right, a naked female bathing; a duck in the foreground, to the right
pen and sepia; from the collections of Richardson and Bouverie; the top of this drawing has been restored 1

VINCENZO DA GIMIGNANI.

30/ 545 THREE FULL-LENGTH MALE FIGURES
studies in black chalk. "Fuit olim G. Vasari nunc P. J. Mariette, 1741." 16 *in. by* 11¼. 1

GHIRLANDAJO.

50/ 546 LIFE-SIZE PORTRAIT OF POLIZIANO
highly finished in black chalk; from the collection of Sir Joshua Reynolds 10 *in. by* 14. 1

£27. 0. 0 547 PROFILE OF A YOUNG MAN, with flowing hair, looking to the right, *in pen;* on the reverse, a sketch of three Female Heads 5¼ *in. by* 7¼. 1

£4. 4. 0 548 THE BIRTH OF THE VIRGIN. The mother lying in her bed, to the left; the infant, with its nurse, in the centre; figures and a flight of stairs to the right
a splendid pen-sketch; from the collections of Richardson, Barnard, Sir J. Reynolds and Esdaile 11 *in. by* 8¼. 1

LEONE (Ottavio).

15/ 549 Italian Nobility, *brown paper*

END OF THE THIRD DAY'S SALE.

FOURTH DAY'S SALE.

OLD DUTCH AND FLEMISH DRAWINGS.

	LOT		
5/	550	Views of Towns in the Low Countries and Holland, *in pen;* &c.	16
9/-	551	Views on the Rhine, by B. Peters, *pen washed and tinted*	2
2/	552	Views of Chateaux in Holland, by Beerstraeten, Roghman, &c. *pen and indian ink*	3
18/	553	Landscape, by Rembrandt, *pen washed;* Another, by Elsheimer; Two Water-colour Drawings, by Neyts	4
3/6	554	View of St. Angelo and St. Peters, *red chalk, tinted;* Monte Montorio, *in pen*, by Vanvitelli	2
24/-	555	Town Hall of Amsterdam, Utrecht, by Saftleven, &c.	7
16/	556	Portraits of De Witt, *in black chalk;* Christian of Denmark, by Haelswit, *in pencil;* Marguerite of Austria, *in pen*	4
2/6	557	View of Hoorn on the Scheldt, *pen washed, and tinted in colours*	1
16/-	558	Views in Italy, *in pen, sepia washed;* &c.	24
4/-	559	Drawings, *in pen and sepia;* Views in Holland; &c.	9
17/	560	Drawing, *in pen and sepia, and indian ink*; Views in Germany and the Low Countries, Spa, &c.	21
12/	561	Water-colour Drawings, Views in Utrecht (Gouda), &c., by Beyer, &c.	5
15/	562	Dutch Topographical Drawings, *in colours*, by R. Savery, Van Laer, Neyts; Views in Brussels, by Santvoort	8
8/	563	Shipping, *in pen and sepia*, by W. Vandevelde	7
38/	564	Views in London and Westminster, Hyde Park, supposed to be by Levens, *pen washed, and tinted*	6
37/	565	Drawing, *in pen washed*, of the Holy Family; Heads, *in crayon*, &c., by A. Vandyck	7
3/6	566	Sketch of Flowers, *in pencil*, by Van Huysum, and a highly finished Botanical Study, *in colours, on vellum*, by Ehret, &c.	7

11/ ~~4/6~~ 567 Duke of Richmond, with his dog, *pen and sepia, tinted with white;* Emperor Otho, *in pen;* &c. 6

12/- 568 Views in Holland, &c., *in water-colours,* by Van Goyen, De Grave, Neyts, Breughel, &c. 7

24/- 569 Landscapes, *in pen, water-colours, sepia, &c.,* by Breembergh, &c. 30

1/- 570 The Castle at Gorchum, J. N. Baen, &c. 2

21/- 571 Drawings, seated figures, *in chalk, heightened with white,* by Elsheimer; Others, by Quellinus, Goltzius, Rembrandt, &c. 11

ENGRAVINGS, AFTER M. ANGELO BUONAROTTI.

1/ 572 The Sibyls, full-length figures, in niches, *wanting No.* 1 11

3/ 573 From the Sistine Chapel, by Cunego, Ottley, &c. 8

3/ 574 The Horses of the Sun, *proof before the name*; and an impression with the letters 2

5/ 575 Ganymede and the Eagle, *first state, before the inscription;* The same, *with the inscription* 2

1/ 576 The Archers, two different; Bacchanalian Scene, with Silenus, by Beatricius; &c. *fine* 6

2/ 577 Les Grimpeurs, by M. Lucchese; Death and a Female, by the artist of the Monogram M.; The Archers, *fine;* Boys Sacrificing to Silenus, by E. Vicus, with Copy, &c. 6

9/ 578 The Archers, by Bartolozzi; Ganymede, The Fates, &c. 9

11/ 579 The Sibyls and Prophets, by E. Vicus, Beatricius, &c., several by anonymous engravers, *curious and rare* 12

2/ 580 Michael Angelo's Dream, by M. Lucchese; and another of the same subject, *scarce* 2

25/ 581 Jupiter and Leda, by Vicus, &c., *scarce* 4

2/ 582 Figures from the Sistine Chapel, by Ghisi 27

2/ 583 The Holy Family, the Child Sleeping on the Virgin's Lap, by the Master I.H.S., F. C. Lewis, &c. 12

3/ 584 Last Judgment, by Brambilla, M. Rota, &c. 14

10/ 585 The Last Judgment, *incomplete portions of the large plate* 11

3/ 586 Christ being placed on the Cross, engraved by M. Lucchese; Christ on the Cross, with the Virgin and St. John, by Sirinus, &c. 4

6/ 587 The Virgin at the foot of the Cross, with the Body of Jesus Christ, by M. Kartarius; The Virgin, with the Body of the Saviour on her Lap, by various engravers 5

2/ 588 The Annunciation, with the drawing in chalk, by Vitalba 2

2/ 589 The Flagellation, by an anonymous artist, *rare;* Christ bearing his Cross; The Crucifixion, by Folo, *proof;* The Saviour Praying, by Strixner 5

7/	590	The Creation of Eve, by Cunego; Judith and Holofernes, by Eneas Vicus, &c.	7
25/	591	Whole-length Figure of a Man with his arms crossed, from the composition of the Conversion of Saul *before the name of Duchet, rare*	1
2/	592	Portraits and Heads, various, in lithography, &c.; and a drawing, in sepia, of Cleopatra	7
25/	593	The Medici Monument at Florence, by C. Cort; and others, *fine*	10
3/	594	Highly finished drawings, in black chalk, of two of the Figures in the Medici Monument	2
1/	595	Bas-relief of the Holy Family, by Lewis *proofs before any letters*	2
2/	596	Engravings, various, from his work in Marbles, &c.	14
1/	597	Zenobia, engraved by Sharp, *in three different states;* Head of Satan, &c.	4
5/	598	Head of a Roman Soldier, in profile; Head of an Italian Lady, in profile; Head, full-face, of Satan, *all rare*	3
2/	599	The Three Maries going to the Sepulchre; St. Peter, *rare;* St. John and St. Sebastian, by M. Lucchese; St. Jerome, &c. *rare*	4
3/	600	The Last Judgment, *in ten sheets joined*	1
2/	601	Last Judgment, by Bonasone	1
8/	602	Another impression	1
4/	603	Our Saviour on the Lap of the Virgin, by Bonasone; and others, by anonymous engravers	5
31/	604	The Prophets and Sibyls, by Volpato, *proof*	6
3/	605	Fortune, by Testa, *proof*	1
13/	606	The Ceiling of the Sistine Chapel, by Gruner, *coloured*	1
6/	607	Our Saviour with the Cross by his side, by Beatricius and Matham	2

ENGRAVINGS, AFTER RAFFAELLE.

11/	608	Mythological and Historical subjects, by M. Antonio and Veneziano	21
8/	609	Subjects of Saints, by Larmessin *several from the Cabinet du Roi*	28
2/	610	Vision of a Knight, by Gruner, *first india proof*	5
1/	611	The same, *unfinished proof, and proof with letters*	2
2/	612	The same, *india impressions*	3

6/	613	La Vierge aux Anges, by Edelinck, Kirkall, &c.	4
29/	614	Vierge au Linge, *proof;* and The Coronation of the Virgin, *unfinished proof*	2
2/	615	Sacred subjects, bas-reliefs, by Santo Bartoli	21
7/	616	Sacred subjects, various; Murder of the Innocents; Last Supper; Entombment, by E. Vicus; Christ's Charge, by Soutman; Joseph's Dream, *fine;* Ascension, Mantello, *rare*	15
32/	617	Adam and Eve, by Strutt, *three different states*	3
1/	618	Subjects from the Old Testament, by J. Alexander; and others	17
1/	619	Our Saviour in the Garden, by Gruner, *india proof*	1
3/	620	The same, *proofs, with letters*	4
1/	621	The same, *india impressions*	3
16/	622	Ornaments, Architecture, &c.	24
5/	623	Scripture subjects, edited by J. R. Hope	2
9/	624	La Vierge au Poisson, by Lignon; La Vierge au Baldiquin, by Nicolette; Heads of the Virgin, *proofs*	4
21/	625	Holy Family, by Poilly, *fine;* others, by Gregoria, Victoria, &c.	8
31/	626	Holy Families, by Larmessin, Simoneau and Chereau *one a proof*	6
13/	627	Subjects of the Virgin, various; Madonna della Sedia, by Gregoria, &c.	21
11/	628	St. Catherine, by Desnoyers, *fine*	1
8/	629	Faith, Hope and Charity, by Desnoyers, *fine, but cut*	3
36/	630	The same, *fine, with their margins*	3
6/	631	Various lithographic portraits of Raffaelle	9
9/	631*	Portrait of Raffaelle, by Forster	1
1/	632	Portraits of Raffaelle, by Demarteau, Edelinck, Larmessin, Pontius, &c.	9
21/	633	Portrait of the artist, by Morghen, Felsing, Gandolfi and Esquival, *the two last proofs*	4
16/	634	Jeanne d'Arragon, by Chereau, *scarce proof and print;* and other Ladies	6
4/	635	Jules II., *proof;* Carondolet, by Van Somer; &c.	8
6/	636	Carondolet, by De Larmessin, *fine proof*	1
3/	637	Julio de Medici; &c.	4
9/	638	Cardinal Pole, by Larmessin, *fine*	1
4/	639	Leo X., and Jules II., by Richomme and Morace, *both proofs*	2
2/	640	Galatea, after M. Antonio; and various, by his school, &c. *some scarce*	10
21/	641	Poetry, by M. Antonio; and various Fancy subjects by him and his school	13

22/ 642 St. George and the Dragon, by Vostermans, Larmessin, Des Granges, and Petit 6

30/ 643 A similar lot 7

46 644 St. George and the Dragon, by Vostermans, *two separate plates joined* 1

4/ 645 Sacred Subjects, from the New Testament, various 18

7/ 646 The Bible, by Badalocchio, 54 *plates* 54

4/ 647 Jacob and the Angel, Gruner 4

1/ 648 Sacred Subjects, by Modern German Engravers, *proofs* 7

1/ 649 The Creation, and Burning Bush, by Gruner 3

3/ 650 The Creation, and Burning Bush, *proofs*, by Gruner 5

1/ 651 Subjects from the Old Testament, by A. Veneziano 7

21/ 652 La Madonna di San Sisto, after Raffaelle, by Nordheim 1

11/ 653 Madonna degli Ansedei, after Raffaelle, by Gruner *first proofs* 5

2/ 654 The Transfiguration, after Raffaelle, *india* 1

21/ 655 The Frescoes at Sienna, painted by Pinturicchio, engraved by Fauci, 10 Plates, *half bound*

6/ 656 Count Balthazar Castiglione, by Sandrart, *first state;* Edelinck and Larmessin 3

4/ 657 Imitation of Drawing *printed on india paper, proofs published by Woodburn* 35

16/ 658 Holy Families, by Frey; Adoration of the Shepherds, &c. 17

4/ 659 Mythological and Fancy Subjects, by Dorigny, C. Alberti, &c. 20

3/ 660 Heads of the Virgin, and other Saints, engraved by Gerard, &c. 10

8/ 661 Subjects from the New Testament, *in colours;* The Vatican, by Audran 21

DRAWINGS BY CLAUDE.

95/ 662 THE HOLY FAMILY RETURNING FROM JERUSALEM. Trees to the right and left of the drawing; a round castle in the centre; figures in the foreground

spirited sketch in pen, red and black chalk, washed with sepia; on the reverse, a Sketch in red chalk; from the Lawrence and Esdaile Collections 10½ *in. by* 7¼. 1

£98.0.0 663 CATTLE CROSSING A BROOK WITH THE SHEPHERD. In the centre a cluster of trees; to the right some ruined columns; trees filling the side to the left; in the middle distance a town; mountainous scenery

a highly-finished drawing, signed "Claude Gellée inv fecit, Roma, 1616." *from the Denon Collection* 8¼ *in. by* 5¾. 1

DRAWINGS—*continued.*

10/ 664 THE PONTE MOLLO ON THE TIBER. The river runs the whole length of the drawing from the right to the left
pencil and sepia, washed 12 *in. by* 7. 1

£5. 0. 0 665 THE PONTE MOLLO ON THE TIBER. The river takes the whole length of the drawing; trees in the background; a boat with two men in it; a rocky foreground
pen and sepia washed 12¼ *in. by* 7½. 1

32/ 666 AN ITALIAN CITY, in the distance; to the right several trees, with a river running to the left
pencil, washed and tinted 11½ *in. by* 7½. 1

15/ 667 AN ITALIAN FARM HOUSE, with a running fountain in the centre; Studies of Trees on the reverse
sketch in pen on grey paper; from the Lawrence, Esdaile, and De Fries Collections 9½ *in. by* 7¼. 1

£10. 15. 0 668 AN ITALIAN BUILDING WITH A CAMPANILE, surrounded by trees; an uneven foreground, with a goatherd and his flock
pen and pencil, washed with sepia 9½ *in. by* 7. 1

£11. 10. 0 669 WOODY SCENERY WITH A DISTANT MOUNTAINOUS COUNTRY; a shepherd seated on a rock in the foreground, surrounded by his flock; on the reverse is written, "Claude Gellée fecit et invenit, Roma, 1645" 13 *in. by* 8½. 1

20/ 670 STUDIES OF TREES AND PLANTS
sepia washed, on grey paper; from the Lawrence and Esdaile Collections 8¼ *in. by* 10½. 1

22/ 671 A RUINED TEMPLE BY THE SIDE OF A BROOK. On the reverse, in the artist's handwriting, "All Illus^mo. Sig^r. Pne. Col. H. Sig^r. Don Nicola de Simon Roma"
5½ *in. by* 4 1

£16. 0. 0 672 LANDSCAPE WITH TREES filling nearly the whole of the middle distance; to the right, a brook with washerwomen; to the left, shepherdesses seated with their flocks browsing
a very spirited and forcible drawing in free pen washed with sepia; from the Lawrence and Esdaile Collections
14 *in. by* 9¾. 1

25/ 673 STUDY OF TREES
pen and sepia, on grey paper; from the Lawrence, Esdaile, and De Fries Collections 7¾ *in. by* 3¼. 1

£5. 5. 0 674 ITALIAN BUILDINGS BY THE SIDE OF A RIVER
pen washed with indian ink, heightened with white, on grey paper 7¾ *in. by* 4¼. 1

DRAWINGS—*continued.*

23/ 675 HIGHLY FINISHED DRAWING OF BUILDINGS
in pen washed with indian ink 8¾ *in. by* 4¾. 1

5/ 676 SKETCH OF TREES, *in pen, on grey paper* 7½ *in. by* 6½. 1

52/ 677 SKETCH OF TREES, with cattle grazing in the foreground
free pen, in sepia; from the Lawrence and Esdaile Collections
12¼ *in. by* 8¼. 1

16/ 678 PONTE MOLLO. The bridge crossing the river from the left to the right, *pencil and sepia* 6¾ *in. by* 4¼. 1

£4 5. 0 679 LANDSCAPE, water in the foreground, with rock and trees in the distance, *pen washed, in sepia, on grey paper;* on the reverse, Studies of Trees 9 *in. by* 5¾. 1

25/ 680 LANDSCAPE, with a small castle in the centre, with a tree to the right, in a hilly country
sepia washed; from T. Hudson's Collection 5 *in. by* 3½. 1

£16. 0. 0 681 THE ENTRANCE TO A FOREST, with two Travellers
a very forcible study in sepia 10¼ *in. by* 8. 1

CANALETTO.

£38. 0. 0 682 A SPLENDID VIEW OF THE PIAZZA ST. MARCO
most highly finished in pen and sepia 10¼ *in. by* 14½. 1

£4. 0. 0 683 THE CHURCH OF ST. MARCO, with part of the Ducal Palace and part of the Campanile
in pen 15 *in. by* 10½. 1

£34. 5. 0 684 THE JESUITS' CHUSCH
a highly finished drawing in pen and india ink; from the Collections of Esdaile and Mariette 10¼ *in. by* 12. 1

£4. 10. 0 685 VEDUTA DELL' ARCO DI CONSTANTINO È PARTE DEL ANFITEATRO FLAVIO VESPASIANO
highly finished, pen and indian ink 10 *in. by* 7. 1

£5. 15. 0 686 ARCHITECTURAL BUILDINGS, with a bridge, boats and figures, *in pen* 14⅝ *in. by* 8¼. 1

£6. 15. 0 687 PALAZZO GRADANIGO
a forcible drawing in pen, signed "Ant. Canaletto del."
9 *in. by* 13. 1

19/ 688 SKETCHES OF HOUSES
in black and red chalk 15 *in. by* 5½. 1

£3. 3. 0 689 VIEWS OF PALACES ON THE GRAND CANAL
in pen 15 *in. by* 9¼. 1

£3. 15. 0 690 PART OF THE PALACE AND COURT YARD
pen and bistre tinted 7 *in. by* 9. 1

DRAWINGS—*continued.*

4 0/ 691 VEDUTA DELLA BOCA DEL CANAL REGIO IN ST. GIOVANNI
in pen 7¾ *in. by* 5. 1

GAINSBOROUGH.

25/ 692 A PAIR OF LANDSCAPES, studies of trees, &c.
from the Collection of Esdaile *each* 7¼ *in. by* 4½. 2

9/ 693 A MAN ON HORSEBACK WITH A CHILD, sketches of trees, *pen washed in colours* 14½ *in. by* 9. 1

63/ 694 ENTRANCE TO A MANSION WITH A CHAISE COMING OUT OF THE GATES, trees to the right and left, in the centre a man carrying a basket
black chalk washed with indian ink 14½ *in. by* 10. 1

36/ 695 A GENTLEMAN'S HOUSE, surrounded by trees to the right, castle to the left, and water in the foreground
black chalk and indian ink; from the Esdaile Collection 14½ *in. by* 10. 1

5/ 696 A WOODMAN, walking to the right, followed by a dog
pen washed in sepia 9 *in. by* 8½. 1

70/ 697 A HILLY FOREGROUND, with trees to the right, to the left descending the hill a female on horseback talking to a man
in sepia; from the Munro and Esdaile Collections 13¾ *in. by* 10½. 1

10/ 698 A CART, in which are men, women and children, drawn by two horses, study for the large picture in the Queen's Collection
black chalk, heightened with white, on grey paper; from the Esdaile Collection 11 *in. by* 10. 1

10/ 699 A RISING ROAD, with trees on each side, and a man with two donkeys, *free pen washed* 11 *in. by* 8. 1

4/- 700 A BOY CARRYING STICKS, going to the left
black chalk, heightened with white, on brown paper 12¼ *in. by* 9¼. 1

75/ 701 A ROCKY COUNTRY, with mountains in the distance
a grand and forcible composition, black chalk, heightened with white, and washed on grey paper 17 *in. by* 12. 1

OTTAVIO LEONE.

34/- 702 PORTRAIT OF FERDINAND DI MEDICI, DUKE OF TUSCANY
black and coloured chalks, heightened with white 6 *in. by* 9 1

DRAWINGS—*continued.*

GUERCINO DA CENTO.

19/ 703 A NAKED NYMPH, LYING SUPPORTED BY CUSHIONS, crowning herself with a laurel wreath
red chalk 13 *in. by* 9¼. 1

24/ 704 FULL-LENGTH OF A YOUNG GIRL, pointing to the right
free pen 6 *in. by* 9. 1

GUARDI.

£5.10.0 705 THE "CORNER" PALACE, CANALE GRANDE
pen and sepia 23 *in. by* 12. 1

8 0/ 706 VIEW OF ONE OF THE CANALS IN VENICE
pen slightly washed 21⅓ *in. by* 14. 1

VIGNON.

5/ 707 ISABELLA OF CASTILE, full length
in red and black chalk 8½ *in. by* —. 1

J. VANDER HAGEN (1656).

80/ 708 FOREST SCENERY WITH FIGURES AND CATTLE
pen and Indian ink 11½ *in. by* 7. 1

HANS HEMELINCK.

£21.0.0 709 HIS OWN PORTRAIT
pen washed, on prepared paper 4 *in. by* 5½. 1

HOBBIMA?

25/ 710 A COTTAGE WITH A WATERMILL to the right; trees in the distance; a wooden bridge from the cottage crossing to a bank to the left
pen and Indian ink 13 *in. by* 12. 1

W. HOGARTH.

£18.0.0 711 PORTRAIT OF JOHN WILKES
THE ORIGINAL SKETCH, *in free pen* 8½ *in. by* 13¾. 1

£5.5.0 712 SCENE FROM TRISTRAM SHANDY
in Indian ink 3¼ *in. by* 5¼. 1

£12.12.0 713 UNCLE TOBY AND TRIM, *in pen* 3¼ *in. by* 5½. 1

£5.5.0 714 MR. MORELL seated at a table, a pen in his hand
free pen 6 *in. by* 7¼. 1

DRAWINGS—*continued.*

15/ 715 THE CLUB. Interior of a room, with several persons surrounding the fire-place, in conversation
highly finished in pen and Indian ink 5 *in. by* 3. 1

£12. 0. 0 716 GARRICK IN THE "FARMER'S RETURN"
free pen 6¼ *in. by* 7. 1

70/ 717 THE ENRAGED HUSBAND. In the centre a man in his morning gown scolding his wife on her return from the Ranelagh; two servants to the left are preparing to light the morning fire; the lady with her hand in her purse going to pay the chairman; the lady's maid with lighted candle, &c.
pencil; from H. Walpole's Collection 17½ *in. by* 11. 1

HANS HOLBEIN.

16/ 718 A SWISS SOLDIER APPARENTLY TAKEN PRISONER BY ELEVEN PEASANTS, *free pen* 10 *in. by* 7½. 1

44/ 719 SABINA DUCHESS OF WURTEMBURG (BORN DUCHESS OF BAVARIA)
highly finished in black chalk washed with sepia; the drawing is cut out and laid down on paper 9¾ *in. by* 14½. 1

44/ 720 MARY DUCHESS OF BRUNSWICK (BORN DUCHESS OF WURTEMBURG)
highly finished in chalk washed; the drawing is cut out and laid on paper 9¾ *in. by* 14¾. 1

42/ 721 PORTRAIT OF A SWISS LADY seen to the waist, pointing to some flowers with her right hand; signed H. HOLBEIN
pen and indian ink, tinted in colours 5¼ *in. by* 4½. 1

£57. 0. 0 722 PORTRAIT OF QUEEN JANE SEYMOUR
in pen washed with Indian ink 5¼ *in. by* 7½. 1

£6. 6. 0 723 A SWISS LADY IN A SPLENDID COSTUME. She wears a hat with a quantity of feathers, large sleeves, one hand holding up her brocaded silk dress
pen and Indian ink, highly finished 7¼ *in. by* 11. 1

W. HOLLAR.

8/ 724 VIEW OF KLINGENBERG ON THE MAYN
pen washed, slightly tinted 10 *in. by* 3¼. 1

23/- 725 VIEW OF BINGEN ON THE RHINE
pen and sepia, slightly tinted; from the Collection of Esdaile 10½ *in. by* 4½. 1

DRAWINGS—*continued.*

40/ 726 A VIEW ON THE RHINE
in pen, washed and tinted, signed "W. H. 1629;" from the Esdaile Collection 7 *in. by by* 3¼. 1

31/- 727 VIEW OF STRASBOURG
pen washed and tinted, signed "W. H. 1629" 7 *in. by* 3½. 1

40/ 728 A VIEW OF MAYENCE (Mentz). The city in the distance, the Rhine running the whole length of the drawing in the centre; in the foreground, to the right a citadel, in the centre a man and two women by his side. "W. Hollar delt"
a highly finished drawing in pen and sepia 44 *in. by* 8½. 1

VAN HUYSUM.

10/ 729 A Bouquet of Flowers, *in colours* 1

6/ 730 Two Bouquets of Flowers, *in pen and sepia* 1

END OF THE FOURTH DAY'S SALE.

FIFTH DAY'S SALE.

OLD ENGLISH DRAWINGS.

	LOT		
37/-	731	A Portfolio, with leaves containing sixty-eight Drawings in Pencil, Views of Gentlemen's Seats in England, *some in colours*	
58/	732	Queen Elizabeth's Gateway, Windsor, by Sandby, *in water colours;* Drawings of Windsor Castle, by Hassell, &c.	3
51/	733	Curious old Views of Windsor, *in indian ink*	7
68/	734	Landscapes, *plain and colours*, by Hearne, &c.	20
61/	735	A Drawing, *in pen*, View of Whitehall; The Country Inn, by Wootton, *in indian ink*	2
5/	736	Portrait of Richardson, by himself; The Engraver Frye, &c.	8
2/	737	Pencil Drawings of Shipping, Landscapes and Figures, by Callcott	6
1/-	738	A Horticultural Plant, *highly finished in colours*, by Ehret; *from Lord Bute and Esdaile Collections*	1
49/-	739	Water Colour Drawings, various	7
4/	740	Drawings, by Prout, Lewis, &c. *in water colours*	8
36/	741	Figures, by Paul Sandby, J. R. Smith, &c.	9
11/	742	A Portfolio, with leaves, containing 80 Sketches in Pencil, Sepia and Colours; View in England, by J. B. Malchair; the Frontispiece by Lord Guernsey	80
20/	743	Various Portraits, *in red chalk;* Drawings by Rowlandson, &c.	9
2/	744	Water Colour Drawings; Views of Hastings, by Varley, &c.	4
3/	745	Shipping, *in pen and indian ink*, by D. Serres	2
6/	746	A beautiful and highly finished Drawing, *in colours;* Three Chinese Ladies, done in imitation of Chinese Art, by Stothard, R.A.	1

44/ 747 John Milton, Sir Isaac Newton, John Locke and Sir Hans Sloane, *highly finished in pencil*, by Richardson 4

10/ 748 Sketches of Landscapes, *in pen and chalk*, by Richard Wilson 6

13/ 749 Drawings by Sir P. Lely, Isaac Oliver, Sir G. Kneller, Dahl, &c. 6

15/ 750 A full length of a Naked Female; The Duchess of Portsmouth in a Landscape, *pen and sepia*, both by Sir P. Lely; *the first signed, from the Richardson Collection* 2

36/ 751 Drawings, various, Topographical, &c. 19

1/ 752 Two Sketches, *in pen and colours*, by C. R. Cockerell, R.A.; Pius VII in the Sistine Chapel, and Pasta in Medea 2

46/ 753 Portraits, *in pen and indian ink*, of Amateurs attending Auctions, by Greenwood, *a very interesting collection* 16

4/ 754 Figures and Landscapes, various 62

19/ 755 Landscapes and Figures, by Dayes, Rowlandson, &c. 16

6/ 756 Wakehurst Castle, Ruins of Houghton, *in colours*, by F. C. Lewis 4

1/ 757 Sketches of Landscapes, *in colours*, by F. C. Lewis 8

1/ 758 Tracings from Scarce English Portraits, by Brande 15

2/ 759 Coloured Drawings, by Athow, of the Ancient Tapestry at Coventry 3

MASTER OF THE DIE.

£19. 0 0 760 The History of Cupid and Psyche, after Raffaelle *very fine, before the retouch* 32

17/ 761 Another set in the same state 32

5/ 762 Another, wanting No. 27 31

26/ 763 Various odd Plates, *in the first state* 28

22/ 764 Odd Plates, with Salamanca's Address 40

3/ 765 The History of Apollo and Daphnis, after Julio Romano, 4 Plates (*B.* 19-22), *fine* 4

5/ 766 Eneas and Anchises, after Raffaelle *a unique state, with a different lettering, the first state as mentioned by Bartsch and Thomasins', retouch* 3

11/ 767 The Set of Ornaments, with Cupids, after Raffaelle; Designs for Tapestry 4

85/ 768 SCARCE PROOFS BEFORE THE VERSES, TO THE HISTORY OF CUPID AND PSYCHE, VERY RARE 11

DORIGNY.

4/ 769 The Descent from the Cross, after D. de Volterra *first state before the "Eques"* 1

EARLY ITALIAN.

£9. 15. 0 770 The Saviour seated, crowning the Virgin, the Holy Ghost at the top, style of Baccio Baldini 1

I. F. (FRANCIA).

£5 10. 0 771 Full length of a Young Female in classical costume, holding a globe in her left hand, *undescribed* 1

42/ 772 CUPID WITH VENUS HOLDING A QUADRANT (*B.* 15, 459) 1

FAITHORNE.

35/ 773 Archbishop Laud, *sold by Johnson, fine and scarce* 1

VAN FLAMEN (ALBERT).

18/ 774 Views of Country Houses in France, *before the numbers* 9

32/ 775 Views of Country Houses, *with the numbers* 23

11/ 776 Views in France, various 10

4/ 777 Views on the Seine and Rhone, 1 a 4, *fine* 4

20/ 778 Views in the Environs of Paris 32

15/ 779 Etchings of Birds, Fish, &c. *fine* 20

14/ 780 Illustrations to the Lord's Prayer, in eight Designs, including Frontispiece 8

16/ 781 A Curious Series of Emblems 50

18/ 782 Disposition de la Milice de Paris, and The Chateau de Peray, with a Boar Hunt 2

ADAM GHISI.

10/ 783 Single figures from the Sistine Chapel, after Michael Angelo, *fine* 20

7/ 784 The Flagellation, after M. Angelo, *very fine* 1

GEORGE GHISI.

6/ 785 The Judgment of Paris, after Bertano (*B.* 15, 408), *fine* 1

7/ 786 Calumny, after Luca Penni (*B.* 15, 411) 11

5/ 787 The Birth of Memnon, after Julio Romano (*B.* 15, 406) 1

2/ 788 The upper half of the Plate of one of the Sibyls, *rare proof* 1

15/ 789 Jupiter and Calista, after Primaticcio; and other Mythological Subjects 11

3/	790	Portrait of Michael Angelo, *fine;* and 2 others	3
35/	791	Dispute of the Sacrament, after Raffaelle, on two sheets *very fine*	1
4 6/	792	The School of Athens, after Raffaelle, on two sheets; and a CURIOUS UNFINISHED PROOF of the right side of the Composition	2
38/	793	Dispute of the Sacrament, after Raffaelle, on two sheets *very fine*	1
2/	794	The School of Athens, after Raffaelle, *very fine*	1
£17. 0. 0	795	THE PROPHETS AND SIBYLS, AFTER MICHAEL ANGELO FINE AND RARE PROOFS	

HOGARTH.

2 6/	796	The Distressed Poet, *first state*	1
17/	797	THE ETCHING OF THE SECOND PLATE OF THE ELECTION PIECES *perhaps unique*	1
3 6/	798	The Holland Arms, *first and second states;* The Bathos, John Wilkes, the Concert Ticket, &c.	10
1/	799	Sancho's Feast from a Drawing, engraved by F. C. Lewis *private plate*	1
	800	A similar impression	1
1/	801	Another, *proof before any letters*	1
14/	802	The Sleepy Congregation, *first, second and third states*	3
24/	803	The Election Pieces, *good impressions*	4
10/	804	The Industrious and Idle Apprentices, *fine*	12
£5. 15. 0	805	THE RECEIPT FOR THE ELECTION PIECES, WITH HOGARTH'S SEAL AND AUTOGRAPH, VERY RARE	1
11/	806	Marriage-a-la-mode, *good impressions*	6
15/	807	The Election Entertainment, *first state, very fine*	1
4/	808	The Country Inn Yard, *first state*	1
44/	809	The Distressed Poet and Enraged Musician *first states, very fine*	2
2/	810	The Altar Piece at St. Clements, *printed on blue paper;* Holland Arms, Terræ Filius, &c.	3
18/	811	Copies of Tickets, Imitations of Drawings, &c.	34

ENGRAVINGS AFTER CLAUDE.

3/	812	Landscapes by Vivares, Chatelain, &c. *proofs and etchings*	11
10/	813	Landscapes by Woollett, Mason and others, *some proofs*	20
1/	814	Small Landscapes by Boissieu, Basin, &c. *some proofs*	25

1/	815	Etchings and Engravings, by Barriere, Denon, &c.	14
5/	816	A Portfolio, containing Fifty-eight Imitations of Claude's Drawings, by F. C. Lewis	58
3/-	817	Another Set	58
3/	818	The Liber Studiorum, by F. C. Lewis	20
2/	819	Plates from Liber Veritatis, by Earlom	16
3/	820	Imitations of Claude's Drawings, by F. C. Lewis	25
4/	821	Proofs and Etchings from the Claude's in the Royal Collection, by Lewis, &c.	52
1/	822	Imitation of Claude's Drawings, by Caraccioli	13
1/	823	Etchings from Liber Veritatis	27
10/	824	Fine Proofs from Liber Veritatis, by Earlom	40
5/	825	Etchings by Lewis, from Claude's Drawings	42
1/	826	Imitations of Claude's Drawings from various Works, Pond and Knapton, &c.	42
1/	827	Etudes d'apres Claude par Seyffert	9
1/	828	Etchings by Barriere, after Claude's Pictures	8

DRAWINGS BY CLAUDE—*continued.*

16/	829	STUDIES OF TREES, *in sepia* — 5 *in. by* 7.	1
33/	830	TWO SHEPHERDS REPOSING ON A STONE, WITH GOATS IN THE FOREGROUND, *a slight sketch in sepia* — $7\frac{1}{4}$ *in. by* $5\frac{3}{4}$.	1
11/	831	SKETCHES OF OXEN, *free pen in sepia* — 7 *in. by* $5\frac{3}{4}$.	1
11/	832	SEA PORT, WITH BUILDINGS, sketches in pen on the reverse, *slight pen; from the collections of Lord Spencer and Mr. Esdaile* — 7 *in. by* $4\frac{1}{2}$.	1
21/	833	A LANDSCAPE WITH A BRIDGE, WATER AND TREES, *a slight sketch in pen and sepia* — $4\frac{3}{4}$ *in. by* $7\frac{1}{2}$.	1
3 of	834	THREE SAILORS IN A BOAT, one of them regaining a parcel from the water; a ship in full sail in the distance, *from the Lawrence and Esdaile Collections* — 8 *in. by* 5.	1
18/	835	A SEA VIEW, WITH ROCKS IN THE DISTANCE, and a quantity of Shipping to the right, on a rising ground a ruined Temple with trees, a goatherd with his goats in the foreground, *black chalk washed* — $8\frac{1}{4}$ *in. by* $5\frac{1}{2}$.	1
17/	836	A SEA SHORE, WITH ROCKS AND TREES, fortress on a rising ground, a ship in the distance, a man standing on a bank to the right, *free pen and indian ink* — $10\frac{1}{2}$ *in. by* $7\frac{3}{4}$.	1

DRAWINGS—*continued.*

84/ 837 A SHEPHERD DRIVING HIS FLOCK OVER A BRIDGE in the foreground, rocks and trees to the right and left, a bridge and castle in the distance

a slight but spirited sketch in pen, washed in colours; from the Lawrence and Esdaile Collections 9½ *in. by* 7. 1

94/ 838 A LANDSCAPE WITH A WOODEN FENCE, running from the right to the centre of the composition, trees with a castle to the left, and distant mountains, water and shrubs in the foreground 8 *in. by* 5½. 1

42/ 839 A FEMALE SEATED TO THE LEFT UNDER SOME TREES BY THE SIDE OF A STREAM, with rocky scenery, to the right

pen washed, signed "Claude, 1663;" and on the reverse "Claudio Gellee fecit dette le Lorraine a Roma, 1666; Mr. Gilquin," from the collections of Richardson and West 8¼ *in. by* 6. 1

42/ 840 ENEAS RECEIVING HIS ARMOUR FROM VENUS. In the centre of a forest in the foreground, Venus attended by Cupid, has descended from her car, and is offering a sword to Eneas

free pen, washed in sepia, heightened with white; from the collections of Richardson, Barnard, Lawrence and Esdaile 9¼ *in. by* 6¾. 1

11/ 841 LANDSCAPE WITH TREES, TEMPLE AND BRIDGE in the foreground

sketch in black chalk 7½ *in by* 4¼. 1

84/ 842 A ROMAN TEMPLE, TREES AND THE SEA IN THE DISTANCE

a slight sketch, very spirited, in pen and indian ink washed 8 *in. by* 5¾. 1

£9. 5. 0 843 A SHEPHERD IN CONVERSATION with two females in the foreground, his flock browsing to the left, the ruins of a temple to the right, a bridge and mountainous background

a spirited drawing in free pen and sepia 6¼ *in. by* 3¾. 1

£30. 844 A SEA PIECE IN STORMY WEATHER, to the left trees coming down to the water's edge, in the distance a tower, to the right the open sea, with shipping in the foreground, the shore covered with barrels, and a boat with three sailors in it

a highly finished drawing, pen and sepia, heightened with white signed Claudio f. Roma 7 *in. by* 5¼. 1

DRAWINGS—*continued.*

£11. 10. 0 845 THE ENTRANCE TO A FOREST; in the foreground a Philosopher with a book under his arm in conversation with a Soldier

pen and sepia, heightened with white; from the Lawrence and Esdaile Collections 14½ *in. by* 9¾. 1

6.3/ 846 TWO SHIPS IN A STORM, one apparently sinking

pen and sepia, signed "C. L. f." 8¾ *in. by* 13. 1

5 0/- 847 TWO LARGE SHIPS IN FULL SAIL

pen and bistre, signed "Claudio fecit." 8¾ *in. by* 13. 1

£37. 0. 0 848 A SHEPHERD SEATED ON THE STUMP OF A TREE, with three other figures standing in the centre of the composition, a bridge to the right, a Roman temple to the left, a flock of sheep in the foreground, with mountainous background

free pen and sepia; from the Lawrence and Esdaile Collections 6 *in. by* 4. 1

SIR PETER LELY.

8 6/ 850 HIS OWN PORTRAIT

in black and coloured chalks, on brown paper; from the Roscoe Collection 8½ *in. by* 12. 1

£5. 10. 0 851 THE DUCHESS OF CLEVELAND

in black and coloured chalk, signed "PLely" 7 *in. by* 9½. 1

£6. 10. 0 852 THE PORTRAIT OF SARAH DUCHESS OF MARLBOROUGH when young, *signed P. Lely*

on brown paper, black and coloured chalks, heightened with white 7½ *in. by* 10½. 1

£18. 18. 0 853 PORTRAIT OF A YOUNG LADY

black and coloured chalks, heightened with white, signed "P. Lely;" from Sir J. Reynolds's Collection 8 *in. by* 11. 1

£12. 0. 0 854 PORTRAIT OF A YOUNG LADY

black and coloured chalks, heightened with white, with the artist's monogram "PL"; from the collection of R. Holditch 8 *in. by* 11¼. 1

£5. 5. 0 855 PORTRAIT OF A LADY, with pearl necklace and ear-rings

a highly finished drawing in coloured chalks, heightened with white 6 *in. by* 6¾. 1

£80. 0. 0 856 THE DUCHESS OF CLEVELAND

a very fine and highly finished drawing in coloured chalks, heightened with white 6½ *in. by* 9. 1

DRAWINGS—*continued.*

21/ 857 THE COUNTESS OF NORTHUMBERLAND
a sketch in black chalk and sepia, heightened with white 5¼ *in. by* 6. 1

12/ 858 SARAH DUCHESS OF MARLBOROUGH, when young
black chalk, heightened with white, on brown paper, with the artist's stamp 11¾ *in. by* 15¼. 1

43/ 859 PORTRAIT OF A YOUTH, looking to the right
a finished sketch in oil 9¾ *in. by* 13. 1

12/ 860 HEAD OF A CHILD, turned to the right
finished sketch in oil 7¼ *in. by* 9¾. 1

46/ 861 HEAD OF A YOUTH, in profile, looking to the left
finished sketch in oil 10½ *in. by* 14¼. 1

63/ 862 PORTRAIT OF A LADY, looking to the right
black and coloured chalks, heightened with white, signed "P.L. 1658" 8 *in. by* 10½. 1

£58. 863 A BEAUTIFUL PROFILE OF A LADY, looking to the right
black and coloured chalk, heightened with white, signed "P. Lely"; from the Collections of Lord Spencer and Esdaile 7¼ *in. by* 9¾. 1

£8. 864 MRS. MIDDLETON, turned to the left
black and coloured chalk, heightened with white 7½ *in. by* 11. 1

£11. 865 HEAD OF A BOY, front face
a highly finished sketch in oil 11½ *in. by* 14. 1

£5. 5. 0 866 HEAD OF A YOUNG FEMALE, looking to the left
a highly finished sketch in oil 11 *in. by* 14½. 1

90/ 867 THE PORTRAIT OF PRINCE RUPERT
in black chalk, heightened with white; from the Collections of Wright of Derby, and Mr. W. Ford 7¼ *in. by* 9¼. 1

LUCAS VAN LEYDEN.

5/ 868 PORTRAIT OF THE ARTIST, full-length, in a hat and cloak
black chalk 12 *in. by* 7. 1
***. Unfortunately the figure is cut out and laid on paper.

£22. 10. 0 869 LE COMTE DE BOURDILLON, in a cap and fur cloak, looking to the left
with the motto " LATENS LEVRE,*" in pen, washed* 5 *in. by* 7¾.
THE COUNT DE LIGNY, in a cap and fur cloak
pen washed 5½ *in. by* 8. 2

DRAWINGS—*continued.*

FILIPPO LIPPI.

£7. 10. 0 870 A YOUNG FEMALE SAINT, her hands joined in prayer
highly finished in pen and sepia, heightened with white
4 *in. by* 7½. 1

5/ 871 AN ANGEL KNEELING, looking to the right
pen and sepia, heightened with white 5¾ *in. by* 4½. 1

£11. 11. 0 872 A FULL-LENGTH FIGURE OF AN ANGEL
pen and sepia, heightened with white 3½ *in. by* 8. 1

F. C. LEWIS.

5/ 873 STUDIES OF TREES AND PLANTS, *in pen, pencil and sepia* 6

JORDAENS.

4/ 874 JACOB AND ISAAC
highly finished in colours 21 *in. by* 14½. 1

5/ 875 LEDA WITH THE SWAN, AND OTHER FIGURES
in coloured chalk, washed 9½ *in. by* 9¼. 1

7/- 876 FIGURE OF TIME, with a female and a dog
highly coloured 6¾ *in. by* 16½. 1

£7. 10. 0 877 BAUCIS AND PHILEMON
a highly finished drawing in colours 9½ *in. by* 12. 1

JANET.

£54. 878 PORTRAIT OF FRANCIS II., KING OF FRANCE
a beautiful and highly finished drawing, in black and coloured chalks 8¾ *in. by* 13. 1

ANTONELLO DA MESSINA.

86/ 879 A YOUNG MAN SEATED, WRITING ON A TABLET, *pen and sepia;* on the reverse, a full-length figure of a Young Man, looking to the right 4¾ *in. by* 7¼. 1

MASCACCIO.

40/- 880 A BATTLE PIECE, INNUMERABLE FIGURES ON HORSEBACK, some fighting, others making their escape into a town; the field spread with dead and dying
a very spirited drawing, in red chalk; from the Richardson Collection 13 *in. by* 9. 1

DRAWINGS—*continued.*

£17. 0. 0 881 PORTRAIT OF A MAN, looking to the right, with a small cap on his head, probably the artist's own portrait
on grey paper, highly finished in pen and sepia, heightened with white 10 *in. by* 13¾. 1

MANTEGNA.

24/ 882 JUDITH PLACING THE HEAD OF HOLOFERNES IN A SACK (*a similar composition to Baccio Baldini's engraving*); on the reverse is an outline sketch, *in pen*, of Lucretia seated, a sword in her hand, apparently by Parmegiano 10½ *in. by* 14¾. 1

52/ 883 TWO TRITONS IN THE WATER, fighting with sticks, each carrying a nymph; a palm tree in the centre of the composition
highly finished, in pen and sepia, heightened with white 13½ *in. by* 9. 1

£17. 884 PART OF THE TRIUMPH OF JULIUS CÆSAR, Soldiers carrying Trophies
pen and sepia, highly finished; from the Collections of Lord Spencer and Mr. Esdaile 10½ *in. by* 10. 1

£6. 15. 0 885 A BACCHANALIAN SCENE. Two Nymphs in the centre, dancing and playing on musical instruments; a man to the right playing on a pipe; Cupid to the left; in the background a statue of Bacchus on a pedestal
highly finished in pen and sepia; from the Collection of J. P. Zoames 7¾ *in. by* 9. 1

£5. 10. 0 886 A MALE AND FEMALE LYING ON A BED SLEEPING. In the corner to the right Cupid asleep; in the upper corner a satyr with a cushion in his hand; to the left another satyr holding a flag over the sleeping female
a highly finished drawing in pen and sepia
On the reverse a beautiful Drawing of Cupid breaking his Bow
in pen and sepia 18½ *in. by* 11¼. 1

£5. 0. 0 887 ONE OF THE DESIGNS FOR THE TRIUMPH OF JULIUS CÆSAR. The Emperor seated in a car drawn by horses; a standard bearer by his side
pen, tinted 10¾ *in. by* 10½. 1

CARLO MARATTI.

31/ 888 THE MIRACULOUS CONCEPTION. The Virgin on a crescent, surrounded by Angels, *free pen* 10 *in. by* 14. 1

DRAWINGS—*continued.*

48/ 889 THE ADORATION OF THE SHEPHERDS. The Virgin with the Child in her arms resting on the manger; to the right several Angels in the act of adoration. *This part of the drawing is highly finished in sepia heightened with white.* The left side, consisting of Joseph and the Shepherds, is merely sketched in with pen 11¾ *in. by* 10. 1

13/ 890 THE VIRGIN AND JOSEPH
pen and sepia, washed, with the painter's monogram Cm
5 *in. by* 4½. 1

GIOVANNI MARSUETI (Pupil of Bellini).

22/ 891 ST. JEROME KNEELING PRAYING BEFORE A CRUCIFIX, in the distance mountainous scenery, flowers, figures, animals, &c.
a singular composition, pen, washed in a blue tint
14¾ *in. by* 12. 1

MATURINO.

10/- 892 TWO ROMAN SOLDIERS IN ARMOUR
highly finished in pen and sepia, heightened with white
9¾ *in. by* 12½. 1

MELLAN.

38/ 893 PORTRAIT OF LOUISE MARIE DE GONZAGUE, Queen of Poland
highly finished in black chalk 7¼ *in. by* 9½. 1

VANDER MEULEN.

20/ 894 LOUIS XIV. WITH HIS GENERALS AND ARMY, BEFORE A TOWN IN THE LOW COUNTRIES
pen and sepia, washed 41 *in. by* 17½. 1

MOLA.

5/ 895 CARICATURES. THREE MEN, ONE SEATED
pen and sepia; from the Bouverie Collection 12 *in. by* 8¼. 1

5/ 896 SKETCH OF A FAT MAN SEATED, another standing by his side, *free pen; from the Bouverie Collection* 7 *in. by* 8¾. 1

MURILLO.

70/ 897 THE ASSUMPTION OF THE VIRGIN. The Virgin is standing on clouds; the Almighty descending from above surrounded by Angels
pen and sepia, slightly washed; from Sir P. Lely's Collection
7¾ *in. by* 12. 1

DRAWINGS—*continued.*

54/ 898 ST. FRANCIS STANDING IN THE CENTRE, near a table to the right, holding the Infant Saviour in his arms, surrounded by Angels and Cherubim
red chalk 7¼ *in. by* 10¼. 1

16/ 899 PORTRAIT OF A SPANISH GRANDEE
black and red chalks 2¾ *in. by* 3.
HEAD OF AN ANGEL
in black and red chalks tinted 3¼ *in. by* 3¾. 2

44/ 900 A FEMALE AND TWO MEN, studies of heads
in black chalk 8¼ *in. by* 4¾. 1

80/ 901 THE VIRGIN WITH THE INFANT SAVIOUR SEATED ON THE CLOUDS, St. Dominic to the left kneeling, crowned by the Saviour; Angels floating in the air
black chalk 11 *in. by* 15¼. 1

NANTEUIL.

24/ 902 CHARLES D'ORLEANS, COUNT DE DUNOIS, PHILIP OF SAVOY, *in black and red chalks*, and a FULL-LENGTH OF A BOURBON PRINCE, *on grey paper, black chalk* 3

16/ 903 GASTON DUKE OF ORLEANS, *in coloured chalk;* and two others 3

A. OSTADE.

£5. 10. 0 904 INTERIOR OF A TABAGIE, WITH SEVERAL FIGURES DRINKING, CHILDREN PLAYING, signed "A. Ostade"
pen and indian ink 11½ *in. by* 8. 1

GIROLAMO PACCHIA.

2/ 905 MARTYRDOM OF MALE AND FEMALE SAINTS, design for a fresco in the Church at Setto. The Saints, on the point of martyrdom, are surrounded by soldiers
pen slightly touched in a purple tint 15 *in. by* 10¾. 1

ANTONIO DEL POLLAJUOLO.

£10. 10. 0 906 LIFE-SIZE HEAD OF A YOUNG MAN IN A CAP, looking to the right, *black chalk;* on the reverse a study of Feet
11¾ *in. by* 13¾. 1

*** This drawing has been cut out, but very carefully inlaid.

PERELLE.

70/ 907 VIEW OF THE PALAIS ROYAL, and the CASTLE OF ST. GERMAIN,
highly finished drawings in pen and sepia each 10½ *in. by* 6. 2

DRAWINGS—*continued.*

PISANELLI.

£11. 11. 0 908 FULL-LENGTH FIGURES OF A PHILOSOPHER AND A MONK, *on vellum, pen and sepia;* on the reverse Ladies in curious Costume, Two Heads of Children, &c.
Esdaile Collection 6 *in. by* $8\frac{3}{4}$. 1

£10. 10. 0 909 VENETIAN LADIES IN ELEGANT COSTUME, Studies of Figures, Birds, &c. on the reverse
on vellum, pen washed in colours; from the Collections of Le Roy and Esdaile 7 *in. by* 10. 1

PINTURECCHIO.

£20. 0. 0 910 THE POPE SEATED, WITH FOUR CARDINALS. A Study for the fourth picture of the series painted in fresco, in the Library at Sienna
on prepared paper, in pen heightened with white $5\frac{3}{4}$ *in. by* 9. 1

CAMILLO PISANI.

5. 10. 0 911 THE VIRGIN, CHILD AND ST. JOHN. The Virgin is giving the breast to the Infant, who sits on the right; St. John on the left
pen and sepia, heightened with white $5\frac{1}{4}$ *in. by* $8\frac{3}{4}$. 1

NICOLAS POUSSIN.

8/- 912 FINE FINISHED STUDY OF A BACCHANT, CROWNED WITH VINE LEAVES
in black and coloured chalk $7\frac{1}{2}$ *in. by* $9\frac{1}{2}$. 1

6 3/ 913 A BACCHANALIAN SCENE. A man to the right carrying a vase; Bacchus holding a cup in his hand, surrounded by Bacchantes, *pen and sepia washed* $15\frac{1}{2}$ *in. by* 12. 1

GASPAR POUSSIN.

£5. 0. 0 914 A CLASSICAL LANDSCAPE, WITH ITALIAN BUILDINGS; in the distance trees to the right and left; in the foreground figures, *sepia and indian ink* 20 *in. by* 14. 1

END OF THE FIFTH DAY'S SALE.

SIXTH DAY'S SALE.

OLD FRENCH DRAWINGS.

	LOT		
11/-	915	Landscapes various, Claude, Nicolle, &c.	13
15/	916	Mary de Medicis, *in pencil;* Drawing *in red chalk*, by Bouchardon, &c.	9
63/-	917	Mr. Pope's Villa at Twickenham, by Chatelain *pen and Indian ink*	1
£5. 0. 0	918	Rosamond's Pond, and the Mall in St. James's Park, with an Engraving, by Chatelain	3
34/-	919	View of Isleworth, Interior of Ranelagh Gardens, View of Coleshill, by Chatelain, *pen, washed and tinted*	3
3/-	920	The Gardens of the Luxembourg Palace *a drawing in water colours*	1
5/-	921	The Castle of Namur, by Vander Meulen *pen, washed and tinted in colours*	1
3/6	922	The Galatea, after Raffaelle, by Dorigny, *in coloured chalks*	1
7/-	923	Pen, Sepia and Pencil Drawings of Shipping, Landscapes and Animals, by Claude	5
14/-	924	Ladies of the Court of Louis XIV, by Bonnart *drawings in red chalk, highly finished*	11
15/-	925	Designs for Coats of Arms, by Bouchardon, &c. *drawings in chalk*	25

OLD ITALIAN DRAWINGS.

3/-	926	Views of Naples, Messina, &c., *in pen and sepia*	6
32/	927	Specimens by Pisanelli, Parmegiano, Ligozzi, Biscaino, &c.	8
20/-	928	Italian Penmanship, by Valerio Spada	20
66/	929	Specimens by Salvator Rosa and other Italians	13
	930	Drawings in Pen and Sepia, by the Carracci, &c.	7
2/-	931	The Assumption of the Virgin, by Guido *in black chalk, heightened with white*	1

8/	932	Sketch of the Entombment, *in pen and ink*, and the Repose in Egypt, *in black chalk*, both by Baroccio	2
14/-	933	Miscellaneous Italian Drawings	50
12/-	934	A similar lot	50
20/	935	Another	50
25/	936	Another	50
11/-	936*	Another	50
2/ ~~3/~~	937	A Forest Scene with six bears, *in pen;* a Cat, &c., style of Titian	5
~~15/~~	938	By and after Raffaelle, *red chalk*	12
3/ ~~6/~~	939	Landscapes various, *in pen, sepia and colours*	25
4/-	940	Portraits of Ariosto and Petrarch, *in pencil*	2
3/	941	Portraits and Heads, by Ottavio Leone, &c., *in pen and chalk*	23
20/	942	Ancient Roman Architecture, by Palladio, the Carracci, &c.	12
1/	943	Profile of a Venetian Doge, *in pencil;* Head of a Pope, *in pen*, both by P. Veronese; *from Richardson's Collection*	2
3/	944	Landscapes by Titian, Carracci and Domenichino *in pen and sepia*	5
21/	945	Ancient Vases, Candelabra, &c., *in pen and sepia*	33
33/	946	Vases, by Julio Romano, *in pen and sepia;* a Frieze, by Parmegiano, *in pen and sepia;* &c.	11
1/	947	The Portrait of Tintoretto, by himself, *in pen*, "*Fata da lui medessimo*"	1
4/	948	Head of Cupid, *pen and sepia;* Profile of a Young Man, *on grey paper, pen tinted*, both by Parmegiano, *the first from Lord Spencer's, the second from Richardson's Collection*	2
35/	949	Portraits and Heads, by Salviati, Cortona, Cav. d'Arpino, &c., *in black and red chalks*	17
4/-	950	Portrait of Michael Angelo, by Baptista del Cavalione *in coloured chalks*	1
10/	951	Faustina Maratti, by Carlo Maratti; Baldinucci, by himself; Head of Young Man, by C. Dolce, *all in coloured chalk*	3
10/-	952	Portraits of Members of the Orsini Family, circles in ornamental borders, *highly finished in pen and sepia, heightened with white*	17
30/	953	Views in Venice, by Guardi, &c., *in body colours, oil, &c.*	5
35/	954	A Portfolio with leaves, containing 105 Drawings in Pen and Sepia, Views in Tuscany, by Jacopo Ligozzi	105
5/-	955	Chalk Drawings of the Muses, after M. Angelo, by Cherubino Alberti, with the Engraving	3

3 c	956	Subjects by Bellini, Titian, Tintoretto, P. Veronese, &c., *in colours, pen, &c.*	6
16/	957	Portraits of Reynaldus Bauto, Johannes de Capitelli, Bartolomeo Cipola, Paulus de Castro, and Jacobus Alvarola, early Italian of the XVth Century, *in pen and sepia*	5

ETCHINGS BY CLAUDE.

2/	958	Part of his Work, *modern impressions*	16
40/	959	Several old Impressions	31
6/	960	Europa, Apollo and the Seasons, Mercury and Argus, the Goatherd, Shepherd and Shepherdess, *fine*	5
4/	961	Crossing the Ford (3), *first state*	1
9/	962	One other, *in the same state*	1
6/	963	Flight into Egypt (1), *second state, rare*	1
33/	964	Dancing under the Trees (10), *a very fine impression, but cut close;* another, *with the number*	2
25/	965	Sea Port with great tower (14), *second state, fine;* Setting Sun, *second state;* Sea Port with lighthouse, *second state*	3
22/	966	The Tempest, *in the second state, rare, but damaged;* the Draftsman; the Brigands, &c.	7
1/-	967	Flight into Egypt, *second state, rare*	1

PRIVATE ETCHINGS.

5/	968	The Moissoneuse, etching by Count d'Eu, 1760; others by the Duke of Burgundy, &c.	4
1/	969	Views in the Environs of Rome, by Stephens	40
5/	970	Views of Oxford, &c., by Malchair	24
13/	971	Another lot	40
3/-	972	Landscapes by various Amateurs	45
2/	973	Etchings by Algarotti, Denon, &c.	30
3/	974	Military Subjects by Sir James Stuart, Sporting by Lord Maynard, &c.	13
11/	975	Figures, Shipping and Animals various	86
	976	Landscapes and Figures, by Read, &c.	46
6/	977	Lady St. Aubyn, after Sir J. Reynolds, &c., by Miss St. Aubyn	4
8/	978	Italian Prelates and Literary, etched by Ottavio Leone, *some proofs*	26
5/	979	Portraits of Illustrious Italians, by the same	8

LONGHI.

5/	980	Several of his early Works, *very rare*	6
5/	981	Portrait of Michael Angelo, *fine proof before the letters*	1

M. LUCCHESE.

1/ 982 Mythological and Historical subjects various 6

HANS LAUTENSACH.

8/ 983 A very rare, interesting and curious View of the Town of Nuremberg, in six large sheets 1

MASTER OF THE MONOGRAM M.

10/ 984 Death surprising a Female, after Michael Angelo (*B.* 15, 541) *a most brilliant impression* 1

2/ 985 Another, *fine* 1

A. MANTEGNA.

13/ 986 The Battle with the Tritons, *tinted and heightened with white;* one of the Sheets to the Triumph of Cæsar; Hercules and Centaur, by Brescia, &c. 4

BENEDETTO MONTAGNA.

16 987 The Satyr with his Family (*B.* 13, 342) 1

J. MORIN.

3/- ~~2/~~ 988 A Collection of his Etchings, Landscapes, *fine old impressions* 31

KNELLER (Sir Godfrey).

8/ 989 Portrait of John Dryden, *proof, the only etching? by the artist* 1

NIELLI WORKMANSHIP.

2/ 990 Copies from Count Cicognara's Imitations 12

GEORGE PENCZ.

26/ 991 Christian II. King of Denmark, *fine and scarce* 1

DRAWINGS BY CANALETTO.

4/ 992 A Cottage, with Figures seated at a Table *sketch in pen, on grey paper, signed "Antonio Canaletti del."* 11½ *in. by* 5½. 1

7/ 993 Environs of Venice, *sketch in pen* 10½ *in. by* 3. 1

15/ 994 Temple of Faustina and other Ruins in Rome *pen* 15 *in. by* 9½. 1

18/ 995 The Arch of Titus and other Roman Ruins, *pen* 15 *in. by* 9¼. 1

19/ 996 Roman Ruins, various, *pen* 15 *in. by* 9¼. 1

DRAWINGS—*continued.*

20/ 997 VIEW IN THE ENVIRONS OF VENICE, *pen* 9 *in. by* 7. 1

13/ 998 A COMPOSITION—A BRIDGE, OLD HOUSES, FIGURES, ETC. *pen* 11 *in. by* 13. 1

9/ 999 PEN SKETCHES OF HOUSES AT VENICE 7 *in. by* 5 *each.* 2

11/ 1000 COMPOSITION—ANCIENT BUILDINGS WITH A FUNEREAL MONUMENT, *pen* 10 *in. by* $7\frac{1}{2}$. 1

86/ 1001 A PIAZZA AND CHURCH IN VENICE *a very fine drawing in pen and sepia* $5\frac{1}{4}$ *in. by* $3\frac{1}{2}$. 1

75/ 1002 A VIEW OF THE RIALTO, *pen* $9\frac{1}{2}$ *in. by* $4\frac{3}{4}$. 1

54/ 1003 THE CHURCH OF THE SALUTE, in Venice *highly finished in sepia* $5\frac{1}{2}$ *in. by* 4. 1

£7. 0. 0 1004 VIEW IN VENICE, with the sea in the distance; several figures in the foreground *highly finished in pen and indian ink* $8\frac{1}{2}$ *in. by* $11\frac{1}{2}$. 1

22/ 1005 VIEW OF THE PLACE OF ST. MARK, with the Campanile, dated 1731, *pen, slightly washed* 16 *in. by* 10. 1

90/ 1006 VIEW OF ST. MARK'S CHURCH, WITH THE PIAZZA *pen* $10\frac{1}{2}$ *in. by* $7\frac{1}{2}$. 1

DRAWINGS BY CLAUDE—CONTINUED.

25/ 1007 A LONG VIEW OF A FORTRESS, *pen, slightly washed with sepia,* $12\frac{1}{2}$ *in. by* $2\frac{1}{4}$

~~£8. 8. 0~~ A FORTIFIED TOWN, *pen, slightly washed and tinted. Claudio fecit; from the Lawrence and Esdaile Collections* $12\frac{1}{4}$ *in. by* 3. 2

£8. 8. 0 1008 TOBIT AND THE ANGEL. A fine open country, with mountains in the distance; two trees to the right, nearly to the top of the drawing; in the middle distance, to the left, rocks and trees; in the foreground, to the right, the Angel with Tobit $13\frac{1}{4}$ *in. by* $8\frac{1}{2}$. 1

£5. 0. 0 1009 AN ITALIAN CASTLE, built on a high rock; to the right, trees and shrubs; to the left, in the foreground, is written, Claudio fecit per andare a porta Pingio, *pen and sepia;* on the reverse, Sketch, *in pen,* of a Fortress *from the Bouverie Collection* $8\frac{1}{2}$ *in. by* 13. 1

£9. 18. 0 1010 A WILD ROCKY AND MOUNTAINOUS SCENE. To the left, nearly at the top, a tower, partially in ruins; in the distance, mountains rising to the top of the drawing; two men, apparently banditti, in the foreground *a forcible drawing in pen and sepia* $12\frac{1}{4}$ *in. by* $8\frac{1}{2}$. 1

DRAWINGS – *continued.*

23/ 1011 ROMAN ARCHES IN RUINS
pen and sepia washed 7½ *in. by* 5. 1

75/ 1012 A RIVER, WITH A HILLY COUNTRY in the middle distance; to the left, trees and shrubs; two boats moored to the beach to the right; in the centre, four male figures
from Lord Spencer's collection (*No.* 51 *of the Liber Veritatis* 3*rd vol.*) 15½ *in. by* 9½. 1

80/ 1013 FIVE BULLS, in the centre; a peasant in a high cap, at the right hand corner of the drawing, watching them; in the distance, trees and mountains
a forcible drawing in pen and sepia 8½ *in. by* 8. 1

30/ 1014 VIEW OF ST. PETERS
a beautiful drawing on grey paper, pen and sepia washed 14 *in. by* 10. 1

£ 13. 0. 0 1015 SHEPHERD AND HIS FLOCK. In the foreground, a shepherd lying on a bank, his flock grazing in the middle distance; to the right, a tree spreading its branches over some houses, a river running to the left, *a forcible drawing in sepia;* on the reverse is a long inscription signed by the artist 9⅓ *in. by* 7. 1

96/ 1016 THE FIELD LABOURERS. A distant mountainous country in the foreground; to right, men digging the ground, attended by an overseer; a few trees in the middle distance
free pen and black chalk, washed with sepia; from the Lawrence and Esdaile collections 14 *in. by* 9. 1

11/ 1017 A PALACE IN ROME, *sketch in pen, on grey paper,* 7 *in. by* 3½
A SIMILAR SKETCH, 8 *in. by* 3½ 2

14/ 1018 AN ARCHITECTURAL GATE, with design for arabesques at the top
pen washed, with india ink; from the Lawrence and Esdaile Collections 5 *in. by* 7½. 1

57/ 1019 A RUINED TOWER, in the centre of the composition; in the foreground, a man driving a donkey
pen and sepia washed 4¼ *in. by* 7½. 1

17/ 1020 ENTRANCE TO A FOREST
pen, slightly washed 4¼ *in. by* 6¾. 1

2/ 1021 TWO STUDIES OF HORSES, *in pencil, on grey paper;* on the reverse, a Pig, 6 *in. by* 3½.
A HEAD AND LEG OF A HORSE, *in pen, on grey paper;* on the reverse, Studies of Hands, 7¾ *in. by* 3¾. 3

35/ 1022 STUDY OF TREES, *on grey paper, black chalk, heightened with white* 10½ *in. by* 16. 1

DRAWINGS—*continued.*

16/ 1023 AN ITALIAN VILLAGE. Houses running from the right to the centre; a stone wall to the left, with trees
pen and sepia 6 *in. by* 4. 1

£10 12. 0 1024 A ROCK, WITH SHRUBS to the left; a river in the middle distance; mountainous background
in pen and sepia 9½ *in. by* 6¾. 1

5/ 1025 CORINTHIAN COLUMNS, *pen and sepia, delicately tinted; from the Collection of Bouverie,* 5 *in. by* 6¼
SKETCH OF A MAN, *free pen and sepia,* 6 *in. by* 7 2

£11. 5. 0 1026 A SPLENDID ROMAN TEMPLE, to the right, with figures going to the sacrifice; a cluster of trees to the left, under which are four figures; on a stone, to the right, Claudio I.V.F. Roma 9 *in. by* 6½. 1

PARMIGIANO.

6/ 1027 A FULL-LENGTH ACADEMY FIGURE OF A MAN, with admeasurements
in pen; from Mr. Price's collection 4 *in. by* 8½. 1

42/ 1028 AN ITALIAN LADY. A beautiful head in profile, life-size; she is looking to the right, her hair curling round her forehead, a rich cap on her head, *in pencil* 10½ *in. by* 16. 1

40/ 1029 THREE FEMALE FIGURES, running
pen, touched in red, heightened with white 7 *in. by* 8. 1

38/ 1030 A VOLUME, WITH LEAVES, HALF MOROCCO, CONTAINING SEVEN DRAWINGS, ON VELLUM, OF FEMALE FIGURES, PARTIALLY DRAPED, *in pencil, heightened with white*
*** Five of the sheets are drawn on both sides.

19/ 1031 CUPID, a full-length figure, *in free pen* 4¼ *in. by* 7¾. 1

25/ 1032 HEAD OF A CHILD, and a Study for an ANGEL, with flowing wings, *red chalk;* on the reverse, the Head of a Boy, *pen washed*
from the Lely, Cholmondeley, West and Lawrence Collections 4 *in. by* 6. 1

10/ 1033 SKETCHES OF MALE FIGURES, *pen washed;* on the reverse, a Study of Two Children, *in pen* 6¼ *in. by* 8½. 1

13/ 1034 THE VIRGIN, SEATED, WITH THE INFANT SAVIOUR, *on prepared paper, pen washed, heightened with white;* on the reverse, a beautiful Head of St. John, *in black chalk*
from the collection of Lawrence 5 *in. by* 5½. 1

22/ 1035 THE VIRGIN, SEATED, WITH THE CHILD IN HER ARMS
pen, washed with sepia; from the West and Lawrence collections 5 *in. by* 7½. 1

DRAWINGS—*continued.*

/3/ 1036 WHOLE-LENGTH FIGURES OF DIANA, HERCULES, AND OTHER MYTHOLOGICAL FIGURES
pen washed, and tinted; from the Lawrence collection 4¼ *in. by* 5½. 1

5/ 1037 STUDY OF ORNAMENTS, *in pen, washed in colours*; on the reverse, Pen Sketches
from the Lely, Richardson and Lawrence collections 3½ *in. by* 5½ 1

£6. 15. 0 1038 WHOLE-LENGTH FIGURES, IN NICHES, *three studies in pen washed; from the Lawrence collection,* 2½ *in. by* 4½. 1
THREE HEADS, *in pen and sepia; from the Lely, West and Lawrence collections,* 3⅛ *in. by* 2¾
STUDY OF HEADS, *in pen; from the Lely and Lawrence collections,* 2½ *in. by* 3⅝ 3

TIMOTEO DELLA VITE.

7/- 1039 THREE WHOLE-LENGTH FIGURES, SEATED AT A TABLE, a female standing, a book in her hand
in pen 14 *in. by* 8½. 1

PERINO DEL VAGA.

10/ 1040 TWO OF THE APOSTLES
pen and bistre, heightened with white 6½ *in. by* 10. 1
*** This drawing has been engraved by Bonasone.

£5. 10. 0 1041 JUDITH WITH THE HEAD OF HOLOFERNES, numerous figures, ancient temples, &c., *highly finished in colours* 1

GUIDO RENI.

80/ 1042 THE MARTYRDOM OF ST. ANDREW. The Saint is being led to execution by soldiers, accompanied by many women, children, horsemen, &c.
a highly finished drawing in sepia, heightened with white 17 *in. by* 12. 1

14/ 1043 HEAD OF A YOUNG MAN
in black and red chalks, highly finished 10½ *in. by* 14¾. 1

3/ 1044 HEAD OF THE VIRGIN
in black and red chalks, heightened with white, on brown paper 11¼ *in. by* 16. 1

1/ 1045 HEAD OF A YOUNG MAN, looking to the left
black and red chalks 8 *in. by* 11½. 1

1/ 1046 HEAD OF A FEMALE, looking to the left
black and red chalks 9½ *in. by* 10¼. 1

11/ 1047 THE TRINITY, seated on the clouds; two Angels supporting a globe, *red chalk* 5¾ *in. by* 7¾. 1

DRAWINGS—*continued.*

3/ 1048 THE HEAD OF ST. PETER
in black and red chalks 8½ *in. by* 11. 1

10/ 1049 HEAD OF IO (after Corregio)
on blue paper, in black chalk, heightened with white; from the Richardson Collection 8 *in. by* 6¾. 1

3/ 1050 THE MOTHER AND CHILD. Study, *in black and red chalks*, for his picture of the Massacre of the Innocents
7¾ *in. by* 13¾. 1

3/ 1051 THE HOLY FAMILY, WITH ANGELS
slight pen 9 *in. by* 12. 1

33/ 1053 A FEMALE FLYING, occupying the whole of the upper part of the drawing. One of the figures introduced in the "Aurora"
in black and red chalks 13½ *in. by* 9½. 1

GRAVELOT.

32/ 1054 THE CHAPEL OF HENRY V. in Westminster Abbey
highly finished in pen and sepia 8½ *in. by* 13¼. 1

REMBRANDT.

£17. 0. 0 1055 A MILL WITH COTTAGES in the foreground; a stream to the left; a fishing boat, behind which is a windmill, a cottage, and a barn
pen, in colours; from the Esdaile Collection 11 *in. by* 5½. 1

85/ 1056 VIEW OF A DUTCH TOWN, in the middle distance, the foreground clear
from the Casway Collection 7 *in. by* 4¼. 1

26/ 1057 A SHEET OF SKETCHES; Men on horseback, &c.
in pen and sepia 12 *in. by* 7¾. 1

63/ 1058 VIEW OF THE STADT HOUSE AT AMSTERDAM, after the Fire, 1652, signed "Rembrandt van Ryn"
8 *in. by* 6. 1

64/ 1059 THE INTERIOR OF A FOREST
pen and sepia 8 *in. by* 5¾. 1

38/ 1060 TWO FULL-LENGTH PERSIAN FIGURES
pen and sepia washed; from the Richardson and Bouverie Collections 8¼ *in. by* 6¾. 1

65/ 1061 THE DISCIPLES AT EMMAUS
a sketch in pen 4½ *in. by* 3¾. 1

DRAWINGS—*continued.*

SIR J. REYNOLDS.

15/ 1062 A FEMALE NAKED FIGURE, lying, surrounded by trees
a bold sketch in sepia $4\frac{3}{4}$ *in. by* 4. 1

2/ 1063 A FEMALE ACADEMY FIGURE
in black chalk, heightened with white, on brown paper; from the Marchioness of Thomond's Collection 11 *in. by* $15\frac{1}{2}$. 1

1/- 1064 A WHOLE LENGTH FIGURE OF A LADY, seen from behind, *indian ink* $12\frac{1}{2}$ *in. by* 17. 1

LUCCA DELLA ROBBIA.

45/ 1065 THE VIRGIN SUCKLING THE INFANT SAVIOUR
free pen washed; from the Cosway Collection 9 *in. diameter.* 1

JULIO ROMANO.

30/ 1066 HEAD OF A YOUNG MAN, life size
highly finished, touched in oil colour $10\frac{1}{2}$ *in. by* $16\frac{1}{2}$. 1

19/ 1067 DIANA BATHING, surrounded by Cupids. To the right Acteon with his dog
a highly finished drawing, washed and tinted, heightened with white; from the Vasari Collection 14 *in. by* 19 1

31/ 1068 ARCHITECTURAL ORNAMENTS, Vases, &c.
from the Vasari Collection $8\frac{1}{2}$ *in. by* 17. 1

30/ 1069 DESIGN FOR A VASE, supported by goats, with a Genius at the top of the cover
pen washed in sepia 8 *in. by* $6\frac{1}{2}$. 1

RAFFAELLE.

25/ 1070 THE ANGEL OF THE ANNUNCIATION, *a small drawing, very fine, but much damaged;* A Winged Female seated, holding a Flag, a Satyr by her side, a dead child in the foreground, by A. Mantegna; &c. 3

SALVATOR ROSA.

23/ 1071 AN OLD OAK
spirited sketch in pen, signed "Rosa" $10\frac{3}{4}$ *in. by* $11\frac{1}{4}$. 1

1/ 1072 A MAN IN ARMOUR, seated on a bank
pen and sepia $5\frac{1}{2}$ *in. by* $7\frac{1}{2}$. 1

70 1073 A FULL LENGTH OF A FEMALE, partially draped, standing with her arms across
pen and sepia $3\frac{1}{4}$ *in. by* $5\frac{1}{2}$. 1

DRAWINGS—*continued.*

40/ 1074 STUDIES OF BRANCHES OF TREES, *signed "Rosa"* 11 *in. by* 15½. 1

25/ 1075 A LANDSCAPE, to the left; an ancient tree occupies the whole of the drawing; in the foreground, water
free pen washed 9¼ *in. by* 14. 1

2/ 1076 A SOLDIER IN ARMOUR, seen from the back
in red chalk 2¾ *in. by* 3¾. 1

32/ 1077 A LANDSCAPE, with rocky scenery and branches of trees to the left; two men in the middle distance; on the foreground, to the right, the signature, "S. Rosa" 10 *in. by* 13½. 1

J. RUISDAEL.

24/ 1078 A KNARLED OAK in the centre, its branches filling the upper part of the drawing; a wooden paling with two gates in the distance; water and plants in the foreground
pen and indian ink 21 *in. by* 16½. 1

RUBENS.

31/ 1079 A BACCHANALIAN PROCESSION, from the antique
pen and sepia, heightened with white; from the Barnard Collection 21¾ *in. by* 9½. 1

21/ 1080 THE VIRGIN, WHOLE LENGTH, SEATED, WITH THE INFANT SAVIOUR STANDING ON HER KNEES
pen washed 8 *in. by* 12¼. 1

45/ 1081 THE GRACES
a highly-finished drawing in black chalk 11 *in. by* 15. 1

5/ 1082 THE ARMS OF PHILIP IV. OF SPAIN
pen washed in colours 10 *in. by* 7¼. 1

9/ 1083 SHEPHERD AND HIS FLOCK, after Titian
in red chalk washed 12 *in. by* 7¾. 1

*** On the mount, in Dr. Wellesley's handwriting, there is this note—"This was called Titian in Roscoe's Collection, but it is by Rubens after Titian."

12/ 1084 WHOLE LENGTH FIGURE OF A MAN, holding a stick on his shoulders, with four studies of heads; on the reverse a Study of a Figure, *in pencil* 7¾ *in. by* 11. 1

3/ 1085 A WATER MILL, with trees and a cottage
pen 13¾ *in. by* 8. 1

DRAWINGS—*continued.*

32/ 1086 INTERIOR OF A FORGE, *pen* 17½ *in. by* 8. 1

25/ 1087 INTERIOR OF A FLEMISH FARM YARD, with a man seated, *pen, highly coloured* 14½ *in. by* 9. 1

11/ 1088 AN ANCIENT BRIDGE, with Flemish cottage, trees, &c. *pen, slightly washed, in colours* 1

30/ 1089 A FLEMISH FARM, *pen and bistre* 10½ *in. by* 7¼. 1

21/ 1090 THE INTERIOR OF A FLEMISH FARM YARD. Winter scene; *pen, slightly washed in colour* 12 *in. by* 19. 1

18/ 1091 ENTRANCE TO A FLEMISH FARM. A Winter Scene *pen, washed in colours* 12½ *in. by* 7. 1

29/ 1092 A MARKET PLACE. Several Figures of Peasants seated, exposing their wares; a man to the left seated by the side of a fountain, *pen;* on the reverse, Sketches of parts of St. Peter's Church, Antwerp 17½ *in. by* 11½. 1

52/ 1093 A MARKET PLACE. Companion to the above, *same size* 1

£8. 0. 0 1094 PORTRAIT OF ALBERT, son of Rubens *in red and black chalks; from the collections of Richardson and Hudson* 8 *in. by* 11½. 1

£5. 5. 0 1095 PORTRAIT OF HELENA FORMAN *fine and splendid drawing in black chalk* 10 *in. by* 15. 1

TIMOTEO DELLA VITE.

6/ 1096 A MONK, full length, a book in his hand, a bishop apparently listening to him, *pen washed* 6 *in. by* 10½. 1

END OF SIXTH DAY'S SALE.

SEVENTH DAY'S SALE.

ITALIAN SCHOOL.

CHIAROSCURI.

LOT

1097 St. Peter and St. John at the Beautiful Gate, after Raffaelle, etched by Parmigiano; with two Chiaroscuri of the same 3

1098 The same, *very fine* 1

1099 Subjects of the Virgin, after Correggio, Parmigiano, &c., by A. Andreani, &c., *rare* 11

1100 Holy Family, after A. del Sarto (*B.* p. 67); the Wisemen's Offering, by Denanto, *rare;* the same subject, after Luini; Flight into Egypt, after Raffaelle 5

1101 Subjects of the Virgin, after Parmigiano, Barroccio, &c., by A. Andreani, &c. 10

1102 Mythological and other Subjects, after Parmigiano, Polidoro, &c., by A. Andreani 10

1103 Biblical subjects, after P. del Vaga, Parmigiano, Julio Bonasone, &c., by A. Andreani 14

1104 The Rape of the Sabines, after John of Bologna, by A. Andreani, *in three sheets* 1

1105 Another Copy, *fine first state* 1

1106 The Apostles, by Beccafumi; St. John in the Wilderness, after Raffaelle 4

1107 Full-length of the Apostles, after Beccafumi, *very fine* 3

1108 David playing before Saul, after Floris, by Judicius Curi; Creation of Adam, and Adam and Eve driven from Paradise 3

1109 St. Francis, after Casolari; St. Jerome, after Titian; the Sibyl Tiburtina, by Ugo da Carpi; Martyrdom of St. Peter 6

1110 Eneas and Anchises, after Raffaelle; Mutius Scævola, after Maturino; Clelia crossing the Tiber, by A. Andreani, *in different states* 6

1111 The Rape of the Sabine Women, from the design of John of Bologna, by A. Andreani, *in various states* 10

1112 The Loves of the Gods, after Raffaelle, by Ugo da Carpi, *different states, rare;* Hercules and the Lion; Milo the Crotoniat, all after Raffaelle 5

1113 The Boy with the Bull; the Young Man on horseback, by Boldrini, after Titian 2

1114 The Sibyl, after Raffaelle, original and copy; Hercules and the Lion, after Raffaelle; Sibyl, after Guido; Envy, after Peruzzi, *first and second states* 7

1115 The Virgin on the Steps of the Temple; Miraculous Draught, *two states;* Our Saviour at the Pharisee's Table; Death of Ananias, *two states;* David and Goliah; Descent from the Cross; all after Raffaelle 8

1116 A similar lot 7

1117 Massacre of the Innocents, after Raffaelle, *in different states* 5

1118 The Descent from the Cross, Death of Ananias, Miraculous Draught, all after Raffaelle 6

1119 Sacred and Mythological Subjects, after Raffaelle, Parmigiano &c. 34

1120 Mythological and Fancy Subjects, after Parmigiano, &c. 14

1121 Sacred Subjects, after Parmigiano, &c. 7

1122 A similar lot 15

1123 Saturn, after Parmigiano; Actæon; Proserpine; an Allegorical Subject, by Ligozzi, &c. 10

1124 Diogenes, by Ugo da Carpi, after Parmigiano, *in different states* 4

1125 Raffaelle and his Mistress, by Ugo da Carpi, *different states, rare* 2

1126 Sybil, after Raffaelle, by Ugo da Carpi; Raffaelle and his Mistress, original and copy 3

1127 A similar lot 3

1128 Raffaelle and his Mistress, the small plate, *rare, but cut;* the Sybil, original and copy 3

1129 The Four Doctors of the Church; Male and Female Figures, by Beccafumi; Mutius Scævola, by Boldrini, &c. 5

ANCIENT WOODCUTS.

1130 Old German Portraits, *several in colours* 15

1131 A Portrait of Melanchthon, *scarce;* and Erasmus, original and copy 3

1132 Duke of Saxony, by H. R. Maunel, whole length, *rare;* Leonora, Queen of France, *scarce;* Whole length of the Duke of Saxony, on horseback 5

1133 Curious Old Ornaments, Frontispieces, &c. 30

1134 Battle with the Centaur, after Tempesta; Venus and Cupid, after Titian, by Boldrini; Lucretia, *scarce;* &c. 7

1135 Curious early Italian Fancy Subjects 17

1136 The Caricature of the Laocoon, by Titian, and 2 different 3

1137 The Marriage Feast, after Tempesta; a Cavalier on horseback, &c. 9

1138 The Portrait of Albert Durer, the Siege of a Town, Oval Ornaments, &c., all engraved by A. Durer 11

1139 Old French and German Woodcuts, &c., principally from books 76

1140 A LONG VIEW, IN SEVERAL SHEETS JOINED, OF THE TOWN OF GORLITZ, BY GEORGE SCHEFERN 1

1141 The Passage of the Red Sea, after Titian, *odd plates, two imperfect sets* 11

1142 Incomplete Sheets of scarce Woodcuts, after Titian, &c. 6

1143 An Ancient Roman Naval Combat, *rare;* The Plan of Varello; The Holy Sepulchre at Jerusalem

1144 Curious Ancient Woodcuts, various 18

1145 Christ washing the Apostles' Feet, by Stella; The Old Woman on horseback, original, &c. 6

1146 The St. Francis, and others, after Titian 6

1147 The Wisemen's Offerings, *rare;* Martyrdom of St. Cecilia, after Raffaelle; &c. 2

1148 THE TRIUMPH OF CHRIST, after Titian, by Andrea Andreani *joined, very fine but not complete* 1

1149 The Interior of a Town with splendid buildings, to the right a throne with three females seated on it under a canopy, an immense quantity of figures, several in ancient Roman costume, committing all kinds of murder; *on two sheets curious and rare* 1

1150 Early Italian. A Monogram in the centre, on the right St. Roch, on the left St. Sebastian; St. Francis receiving the Stigmates, *both very rare* 2

1151 A Group of Six Male and Female Saints, by A. Andreani, after Titian, *rare* 2

1152 Another, with the copy 2

1153 PORTRAIT OF THE SHAH OF PERSIA, *very scarce* 1

1154 VIEW OF THE PIAZZA ST. MARC, WITH THE PROCESSION OF THE DOGE embarking in the Bucentaur, with numerous figures, by Jost Ammon, *in several sheets joined* 1

1155 St. George and the Dragon, after Polidoro ; and St. Jerome 2

1156 A Congregation of Saints; the Name of the Saviour supported by Angels; St. Francis receiving the Stigmata; an Infant Christ; St. Maria, &c. 10

1157 The Labours of Hercules, by Micarino, 1530 10

1158 A Battle Piece with the Centaurs, after Tempesta, by Parasole; Rape of Proserpine, by Scolari; Hercules and the Lion, after Raffaelle; Venus and Cupid, after Titian; the Cyclops, &c.

1159 Hunting the Boar, by IB; the Four Seasons, by CRF; the Fisherman; &c. 7

1160 THE DOGE, SURROUNDED BY THE SENATE, RECEIVING A DEPUTATION, after Titian, by C. Vecelli 1

1160* Another 1

1161 The Triumph of Christ (copy), with French inscription, *in sheets* 8

1162 The Ladder of Life, represented by figures mounting steps on one side and descending on the other, after Titian 4

1163 A VENETIAN WEDDING, after Titian, by C. Vecelli; the Rope Dancer in the Piazza St. Marc; &c. 3

1164 THE DELUGE, *in two sheets, joined;* Lot and his Daughters in a Landscape; Angel appearing to Abraham, &c., by Andrea Andreani 4

1165 ABRAHAM'S SACRIFICE, after Titian, *first state, very fine* 1

1166 Landscape with St. Jerome and two lions fighting; Landscape with three travellers; Another with Cupid, after Titian 4

1167 Landscapes after Titian 9

1168 Miscellaneous Book Plates, from German and other Works 75

1169 A similar lot 60

1170 A similar lot 60

1171 A similar lot 50

1172 Cuts from Italian Bibles, Prayer Books, &c., *a curious collection* 400

1173 Male and Female Heads, after Trevisani, by Prestel 5

1174 Full-length Portrait of a Lady, in Venetian costume, in an ornamental border, after Titian; &c. 7

1175 The Saviour and the Apostles, after Raffaelle; St. Anthony of Padua; &c. 7

1176 The Conversion of Saul, on several sheets, joined, engraved by A. Andreani 1

1177 THE BATTLE OF LEPANTO, on two sheets, Venice, 1572, engraved by Christopher Chrieger, *scarce* 2

1178 PROCESSION IN VENICE. THE DOGE, ON THE BUCENTAUR, going to marry the Adriatic, in fourteen sheets, after Titian 14

1178* Another set 14

1179 THE DOGE IN GRAND PROCESSION, embarking on the Bucentaur, on several sheets joined, after Titian 1

1180 PUBLIC ENTRY OF CHARLES V. INTO MONACO, 1530, in five sheets, *rare* 1

1181 Charles V, after Eneas Vicus; Another, of the Emperor, life-size, with 14 Italian views, engraved by Giovanni Britto *rare* 2

1182 SOLIMAN, EMPEROR OF THE TURKS, WITH HIS FAVOURITE SULTANA 2

1183 Curious old Italian Frontispiece, &c. 32

1184 Hercules, Duke of Ferrara, and Maximilian, King of Bohemia, both on horseback 2

1185 POPE JULIUS THE III, IN HIS PONTIFICALS 1

1186 THE DOGE FRANCESCO DONATO, in an oval, by Andrea Andreani *rare* 1

1187 PASCHAL CICOGNA, Doge of Venice, by Tintoretto, *very rare* 1

1188 Various, from old German Bibles, &c. 67

1189 The Conversion of Saul, large plate, on several sheets, joined 1

1190 Mythological subjects, by Micarino, *scarce* 10

1191 THE TRIUMPH OF THE CHURCH, a frieze, in several sheets, after Titian, by Andrea Andreani, *rare* 1

1192 The same, in sheets 8

1193 MOSES RECEIVING THE TABLES OF THE LAW, on two sheets, joined 1

11/ 1194 TRIUMPH OF THE CHURCH, on several sheets, joined, after Titian, by Andrea Andreani 1

12/ 1195 THE CREATION OF EVE, AFTER M. ANGELO, *rare* 1

12/ 1196 Another 1

2/ 1197 ABRAHAM'S SACRIFICE, AFTER TITIAN, BY UGO DA CARPI, on several sheets, joined, *fine and rare* 1

40/ 1198 FRANCOIS FILS DU TRÈS CHRETIEN ROY HENRY a Paris, chez Jehan Gheynier, *very rare* 1

11/ 1199 CHARLES V, SWORD IN HAND, AFTER TITIAN 1

13/ 1200 ANOTHER 1

2/ 1201 ANOTHER 1

17/ 1202 ANOTHER 1

60/ 1203 Various, by Holbein, Cranach, Vanden Broeck, Van Sichem, &c. 26

20/ 1204 Christ with the Doctors; Our Saviour with the Cross, after M. Angelo; The Last Judgment; Christ and the Samaritan Woman, by F. Denanto; and other subjects of the New Testament 10

21/ -	1205	The Massacre of the Innocents, by D. Campagnola, on two sheets	1
20/-	1206	Another impression, joined	1
13/-	1207	Portrait of Charles V, profile ; Hieronimus Benares, Savonarola, &c.	8
3/	1208	Sacred subjects, from the New Testament, *some rare*	7
20/	1209	The Massacre of the Innocents, after Titian, by R. Rodi *rare*	1
6/	1210	Another	1
24/-	1211	English Woodcuts, by Harvey, after Stothard ; Etchings, after Landseer ; Engravings on Satin, &c.	21
20/	1212	The Martyrdom of Saints, after Titian, on eight sheets *rare*	
20/	1213	Another set	
32/	1214	Martyrdom of the Theban Legion, by the Emperor Maxentius *most rare*	1
32/	1215	The Large Plan of Venice, on twelve sheets, supposed to be engraved by the Master of the Caduceus, *very rare*	1
1/	1216	The Wise Men's Offering ; with the Murder of the Innocents, two subjects on several sheets, joined, by R. Rodi, *rare*	1
75/-	1217	The Triumphal Car, with Mars, Venus, and the Graces, after Titian, *rare and fine*	1
25/	1218	A Grand Turkish Procession, in nine sheets	1
10/	1219	The Adoration of the Shepherds; Sampson and Delilah ; St. Jerome in the Desert, &c., after Titian	4
3/	1220	A similar lot	4
2/	1221	A similar lot	4
16/	1222	Subjects of the Virgin, various, *some rare*	16
7/	1223	The Marriage of St. Catherine, a very curious woodcut, after Raffaelle : the Virgin, with Jesus Christ, is seated on a throne ; St. Catherine to the right ; St. Barbara to the left, *rather cut, rare*	1
14/	1224	The Frontispiece to the Polychronicon, with St. George and the Dragon ; &c.	2
20/	1225	German Costumes, *several in colours ;* The Execution of Hardex, *coloured*	34
14/	1226	Holy Family, in a landscape, after Vandyck, by Jegher ; Ferdinand of Austria, by the same ; Others, by Van Sichem, Jackson, &c.	8
3/	1227	The Passage of the Red Sea, in six sheets, after Titian	1
3/	1228	The Triumph of Christ, in two sheets	2

1/ 1229 A curious early woodcut, The Miraculous Madonna of St. Giovanni (damaged); The Wise Men's Offering, by F. Denanto; The Deposition, by Ruina 3

3/ 1230 The Holy Family, with St. Sebastian to the right, St. Roch to the left, by F. Denanto, *rare* 1

4/ 1231 Donato, Doge of Venice, presented by St. Mark to the Virgin and Child, after Titian, on two sheets 1

1/ 1232 The Sacrifice of Abraham, on several sheets, joined 1

6 1233 The Wise and Foolish Virgins, on two sheets, joined, *scarce* 1

45/ 1234 Julius II, by Hans Burgkmair, a circle, *very fine and rare* 1

1/ 1235 Modern German Woodcuts 104

3/ 1236 The Flight into Egypt, *scarce;* A Mountainous Landscape; The Hermit, by F. Denanto, *scarce* 4

2/ 1237 Sampson; Delilah; A Landscape, with figures; St. Francis receiving the Stigmata 4

DRAWINGS BY CLAUDE—continued.

£5. 5. 0 1238 SUBJECT FROM VIRGIL. Eneas in the Forest. Entrance to a forest with a quantity of deer, sea and shipping in the distance. Signed in the centre, "Roma, 1674, Claudio, m. v. f.;" in the right-hand corner, "Quadro fatti per Illuss^mo Sig^r. Falcone"

from the Hibbert and Esdaile collections 11 *in. by* 7½. 1

£9. 9. 0 1239 THE SHEPHERD AND HIS FLOCK. In the centre of the drawing a fine group of trees, under which is a shepherd in conversation with two females, the flock in the foreground to the left; to the right, in the middle distance, a seven-arched stone bridge; to the left, a ruined temple

from the Esdaile and Hibbert collections 8½ *in. by* 6¼. 1

£44. 1240 VIEW IN ROME during the Carnival, numerous figures on horseback, in carriages, &c. Signed "Claudio Lorenese"

a splendid and forcible drawing in sepia; from the Lawrence and Esdaile collections 13 *in. by* 8¼. 1

£7. 10. 0 1241 A SCENE FROM VIRGIL. Shipping and trees to the right, Eneas with bow and arrows; on a rising ground, a splendid tree, with rocks and trees; to the left, a forest

in sepia; from the Lawrence and Esdaile Collections 14 *in. by* 10. 1

11/ 1242 INTERIOR OF A WOOD, with several figures dispersed over the drawing; plants to the right

black chalk, and sepia washed 16 *in. by* 10½. 1

DRAWINGS—*continued.*

40/ 1243 THE GOATHERD. Eleven goats browsing, fighting, &c.; two shepherds at the top, to the right, looking on
pen and indian ink 8 *in. by* 5½. 1

33/ 1244 COTTAGES AND TREES in the distance; a clear foreground
pen and sepia washed; from the Richardson Collection
5¼ *in. by* 4¼. 1

26/ 1245 A LANDSCAPE. A man in the centre of the drawing seated by the side of a running stream; an immense rock to the left, buildings in the middle distance, mountains in the background
pen and sepia; from the Richardson Collection 5¼ *in. by* 4¼. 1

22/ 1246 STUDIES OF TWO BULLS, *in black chalk*, 4¼ *in. by* 3½
STUDY OF A BULL, *in black chalk*, 3¾ *in. by* 3½
STUDIES OF TWO BULLS, *in black chalk*, 4 *in. by* 3½
STUDIES OF THREE BULLS, *in black chalk*, 4¾ *in. by* 3½; on the reverse, a Study for the Holy Family

63/ 1247 VENUS AND CUPID IN A LANDSCAPE. A small lake surrounded by splendid studies of trees; Venus, Cupid, and other figures in the middle distance; two figures in the foreground. Signed at the right, above, some studies of plants, "Claudio, m. f." 10 *in. by* 15. 1

3/ 1248 A LANDSCAPE. A slight sketch in sepia, with two men seated 10¼ *in. by* 7½. 1

£13. 0. 0 1249 A SEA PORT. Splendid architectural buildings from the right to the middle of the drawing; a boat and a three-mast ship to the left, *free pen and sepia* 8 *in. by* 5½. 1

42/ 1250 A LANDSCAPE. To the right, a cluster of trees; the sea in the distance; in the foreground, two females, and a boy with a hare on his shoulders; a castle on a rock and trees to the left. Signed "Claude Lorraine" 9½ *in. by* 6¾. 1

£17. 0. 0 1251 REPOSE IN EGYPT. To the right, a small arched bridge, above which are a Roman temple and a cluster of trees; an open country with a nine-arched bridge; in the distance, the Holy Family attended by an Angel; trees in the centre. "Claudio fecit, Roma, 1670" 8¾ *in. by* 6¼. 1

35/ 1252 A SUBJECT FROM VIRGIL. To the right, two Roman soldiers, at the entrance of a wood, to the left, trees and rocky scenery, *pen and sepia washed* 9¼ *in. by* 7. 1

DRAWINGS—*continued.*

87/ 1253 FLIGHT INTO EGYPT. *A free sketch in pen and sepia.* The Holy Family to the right; trees in the centre, with castle to the left $9\frac{1}{2}$ *in. by* 7. 7

70/ 1254 FREE SKETCH OF TREES, *in pen and sepia,* with two figures in the foreground $8\frac{1}{4}$ *in. by* $5\frac{3}{4}$. 1

38/ 1255 A LANDSCAPE. In the centre, a round tower, a wooden house to the left; a bridge with two arches running to the right

Mr. Farington's Collection. Liber Veritatis, No. 74, *vol. III* $15\frac{1}{4}$ *in. by* 9. 1

19/ 1256 A ROMAN PALACE, to the right

pen and indian ink; from the Richardson and Barnard Collections $5\frac{1}{4}$ *in. by* $7\frac{1}{4}$. 1

80/ 1257 ROMAN COLUMNS AND A MAGNIFICENT TEMPLE. To the right, two trees; in the centre, a lighthouse, and the sea in the distance; four figures in the foreground

Signed "Claudio in. fecit." 8 *in. by* 5. 1

PARMIGIANO—CONTINUED.

21/ 1258 STUDY, *in pen, washed with sepia.* A Male and Female; on the reverse, a beautiful Head, *in red chalk*

from the Collections of Sir P. Lely, Hudson, and Richardson size 6 *in. by* $7\frac{1}{2}$. 1

50/ 1259 VENUS, CUPID, AND THE GRACES

a beautiful pen drawing; from the Collections of Sir P. Lely, Richardson, and Bouverie 8 *in. by* $11\frac{1}{2}$. 1

3/ 1260 STUDY OF PLANTS AND TREES

on grey paper $7\frac{1}{2}$ *in. by* $9\frac{1}{4}$. 1

10/ 1261 A YOUNG FEMALE, with two beautiful drawings, on the reverse, of naked Females, *both in red chalk*

from the Collections of R. Holditch and Cosway $5\frac{1}{2}$ *in. by* $8\frac{1}{4}$. 1

36/ 1262 TWO CHILDREN ON A PEDESTAL, on a purple ground, 2 *in. by* $3\frac{1}{4}$

TWO FEMALES AND A MALE, "*F. Parmigiano, fecit,*" 1538, with designs on the reverse, *in pen,* $5\frac{3}{4}$ *in. by* 4

HEAD OF A FEMALE, *in black and white chalk,* $3\frac{1}{2}$ *in. by* $4\frac{1}{2}$

all from the Collection of Sir Thomas Lawrence 3

DRAWINGS—*continued.*

34/ 1263 THE LIFE OF THE VIRGIN. A panel with ornaments, in which are introduced subjects from her Life, her Marriage, the Annunciation, the Visitation, &c.
on grey paper, pen, heightened with white 11½ *in. by* 15¾. 1

12/ 1264 A BEAUTIFUL FEMALE HEAD, LIFE SIZE
in black chalk 11½ *in. by* 14½. 1

20/ 1265 LUCRETIA, standing in a room, with the dagger in her hand, an ornamented bed to the right
pen washed, heightened with white; from the Lawrence collection 7¾ *in. by* 11¼. 1

7/ 1266 HEAD OF A YOUNG MAN, *in pen* 3¾ *in. by* 4½. 1

5/ 1267 BACCHUS. A whole length figure of a Man partially draped, holding in his hand a club, ornamented with grapes
pen, on a red ground; from the collections of Sir P. Lely, Richardson and Sir J. Reynolds 4 *in. by* 8. 1

5/ 1268 TWO GREY HOUNDS
in black chalk, pen ornaments on the reverse 9 *in. by* 7. 1

11/ 1269 FULL LENGTH STUDY OF A MAN
in red chalk; from the collections of Sir P. Lely, Richardson, and Sir J. Reynolds 5 *in. by* 12. 1

PIETRO PERUGINO.

£ 37. 1270 TWO FULL LENGTH FIGURES, one to the right a young Man, the other to the left an old Man, with long beard, holding a book in his hand
highly finished pen and sepia, heightened with white, for the Fresco at Perugia 9 *in. by* 8½. 1

£38. 1271 THE MARRIAGE OF THE VIRGIN. Joseph to the right in the act of placing the ring on the finger of the Virgin, who is standing to the left, Simeon in the centre
on prepared paper; pen heightened with white, vide notes by Dr. Wellesley at the back 8¼ *in. by* 11. 1

£ 5. 5. 0 1272 ST. SEBASTIAN. The Saint is tied to a tree, half length
highly finished in pen and sepia, heightened with white 5 *in. by* 10. 1

£ 23. - 1273 FULL LENGTHS OF MEN IN ARMOUR
pen and sepia, highly finished, heightened with white 6¼ *in. by* 9¾. 1

DRAWINGS—*continued.*

£30 1274 THE SAVIOUR SEATED ON A THRONE, surrounded by twenty-six male and female saints

a most highly finished drawing on prepared paper, pen washed, heightened with white 20 *in. by* 12. 1

*** This drawing has suffered.

£38 1275 THE ADORATION OF THE SHEPHERDS. (The first idea for the Fresco at Perugia.) The Saviour is on the ground, the Virgin on her knees, to the left St. Joseph, to the right, the Shepherds kneeling in the background

pen and sepia; from the collections of Richardson and Barnard 11½ *in. by* 15½. 1

END OF THE SEVENTH DAY'S SALE.

EIGHTH DAY'S SALE.

DUTCH AND FLEMISH SCHOOLS.

LOT		
1276	Subjects and Etchings, some after Rubens, by Vosterman, &c.	20
1277	The Apostles, by Goltzius, *fine;* and various Landscapes and Figures	30
1278	Etchings by Stalbent, Waterloo, Ostade, Poelemberg, Roos, &c.	20
1279	Etchings and Engravings, various	27
1280	Various after Rembrandt, Breughel; the Great Fish, by Saenredam, &c.	10

OLD MASTERS, VARIOUS.

1281	Curious old Italian Caricatures	6
1282	Ancient Italian Architectural Antiquities	11
1283	Part of the Testament, after Raffaelle, *coloured plates*	1
1284	Modern German Engravings, after Overbeck, &c.	15
1285	Etching of a Landscape, by Joseph Vernet, *scarce*	1
1286	Engravings by Callot; Tournament at Nancy, *first state;* Parterre at Nancy, with the original first thought, &c.	13
1287	Views of France, by Sylvestre; Conversation Pieces, by Mazot, &c.	34
1288	St. Anthony, after Murillo, by Gaspar	1
1289	John de la Vallette, Grand Master of Rhodes, by Zenoi, Bettelli, &c.	6
1290	The Head of Our Saviour, from Leonardo da Vinci's Last Supper, by F. C. Lewis, *first proof*	1
1291	Rowlandson's Excursion to Brighton, *with the letterpress*	1

IMITATIONS OF DRAWING.

1292 After Raffaelle, from the Louvre Drawings 11

1293 After Rubens, his own Portrait; Mary de Medicis, *private plates, &c.* 5

1294 After Dutch, Flemish and German Masters 23

1295 After various Italian Masters 25

1296 A Valuable Collection, after Michael Angelo 50

1297 Woodburn's Imitations, after Raffaelle 34

1298 Imitations from Ottley's Work, after Raffaelle, *several proofs* 36

1299 Rogers's Imitations of Drawing, *in sheets*

37/- 1300 A very interesting and valuable Collection of Imitations, all after Raffaelle, *several very rare* 125

ENGRAVINGS AFTER TITIAN.

1301 The Battle of Cadore, and other Historical and Mythological Subjects, by Lefevre, &c. 21

1302 Perseus and Andromeda, by P. de Hoye, *scarce;* Diana and Calista, by Cort; Venus and Adonis, and Triumph of Bacchus 6

1303 Loves of the Gods, by Gunst 8

1304 Landscapes, after Titian's Designs 14

1305 Landscapes, various, *fine old impressions* 20

1306 The Landscape, with the Satyr, *uncut plate;* Interior of a Forest, with deer, &c. 3

1307 The Baptism of Christ, by Del Moro; and Landscapes, various 8

1308 Portraits of Clergy, Poets, &c. by Vercruys 19

1309 Portraits of Ladies, by Hollar, Vosterman, &c. 10

1310 The Virgin and Child, by Visscher, *proof* 1

1311 Subjects relating to the Virgin, by Lefevre, &c. 22

1312 St. Jerome in a Landscape, by Caliavari; Annunciation, by Cort; Virgin and Child; &c. 4

1313 A Landscape, with figures; "Tizianio Manu propria" 1

1314 Milking the Cow, *first state* 1

1315 Landscapes, by Lefevre and others, *some scarce* 41

1316 Venus Sleeping, engraved by Danckerts, Soutman, Oliver, &c. 7

1317 The Peter Martyr, *finished and unfinished proofs*, by M. Rota 3

1318 A Volume, elegantly bound in blue morocco, containing forty-six Landscapes and Figures, engraved by Cort, Lefevre, &c. *fine impressions* 46

1319 Charles V, by Vosterman, *very fine, first state, before the cross hatchings on the sword* 1

1320 The same, *large and small plates*, by Vosterman; Philip II, *w. l.*, &c. 4

1321 Sacred Subjects, various, by Lefevre 30

1322 The Disciples at Emmaus, by Joseph English, of Mortlake, *very scarce* 1

1323 Various, after Titian, &c. *some scarce* 72

OLD DRAWINGS, VARIOUS.

1324 Edward VI, from a curious picture by Holbein, he is seen in profile looking to the right $12\frac{1}{4}$ *in. by* $15\frac{3}{4}$. 1

1325 Old German Figures, by Schwartz, &c. 10

1326 Italian Designs for Architectural and other Ornaments 36

1327 Old German Drawings, *in pen and sepia*, by H. B.; Designs for Painted Glass 4

1328 Singular Drawings, *in colours:* Queen Elizabeth in her Coach going to Parliament; the same in her robes, with the Lord Chancellor on horseback; and Costumes of an English Nobleman and his Lady 5

1329 Pen and Ink Designs for Painted Windows, by H. B. 20

1330 Views of Puzzuoli, *in water colours*, "Par le frere du fameux Vernet des Marines" 2

1331 A Long View of Exeter, by Jacob Gretens (the artist came to England with William III), *in pen and sepia* 1

OLD ENGRAVINGS—CONTINUED.

1332 Callot's Miseries of War, *wanting plate* 4 17

1333 Odd Plates to the Miseries of War 14

1334 Sacred and other Subjects, Costumes, &c. 23

DOMENICO CAMPAGNOLA.

1335 The Musician, two young Men seated in a Landscape (*B.* 13, 385), *very fine and rare; from the collection of Sir P. Lely* 1

CANALETTO.

1336 Etchings, Views in Venice, *fine old impressions, before the numbers* 30

1337 The Artist's Portraits, some Etchings, Views in London and Venice, after his Pictures 13

AGOSTINO CARRACCI.

1338 A Portrait of Marc Antonio Raimondi, in an oval, looking to the right, at the lower part of the oval are the following letters in small characters, p. s. f. (Petrus Stephaninus Formis), *very rare* 1

1339 The Portrait of Titian, *very fine* 1

1340 Frederic de Medicis, and Christina of Lorraine, *both very fine and rare; from the collection of Mariette*, 1701 2

1341 Mythological and other Subjects 16

1342 The Raising of the Cross, after Tintoretto, *fine, but wanting one of the sheets;* and various Sacred Subjects 13

1343 Franciscus Denatus, Ursula di Benincasa, by P. Del Po, St. Thomas Aquinas, &c. 4

JACOBO CARAGLIO.

1344 Holy Family, after Raffaelle, *first state, fine* (*B.* 15, 5) 1

1345 Mythological Subjects, Statues of the Gods, &c. 11

1346 Statues in niches of the Goddesses, *one a proof;* a rare copy, by Caraglio, of the Venus and Cupid, in a niche, from Marc Antonio 6

1347 Alexander and Roxana, after Raffaelle (*B.* 15, 62) 1

1348 Diogenes, from a design by Parmigiano (*B.* 15, 61) 1

1349 The Battle Piece, after Raffaelle, *fine* 1

1350 Petrus Avelinus, *very fine;* Adrian VI, in a circle, style of Bonasone; Justus Lipsius, by Ambrose Brambilla 3

1351 Jupiter and Leda, and other Mythological Subjects *very scarce, undescribed* 4

1352 Subjects Allegorical, the Triumph over Death by Jesus Christ, the Virgin and Child, &c. *undescribed, very rare* 3

1353 Jupiter and Juno, Leda and the Swan, Ganymede, Jupiter and Semele, *fine and scarce, undescribed, &c.* 7

1354 The Annunciation, after Titian, *very fine* 1

1355 A Set of the Loves of the Gods, after Perino del Vaga, of which nine are very rare proofs 20

1356 Another Series, of which four are proofs 17

1357 Incomplete Set of the Loves of the Gods, rare 10

1358 The same, all proofs 7

1359 The same, fine 10

NICOLAS DELLA CASA.

1360 Portrait of Baccio Bandinelli, *very fine, first state* 1

1361 Cosmo di Medici, in a splendid suit of armour, after Baccio Bandinelli, *very fine* 1

CASPAR.

1362 Prince Thomas of Savoy, after Vandyck
fine india proof before any letters 1

J. B. DE CAVALLERIIS.

1363 Dante, full length, standing by the side of a pedestal, with his hand extended, *rare* 1

1364 The Virgin with the body of Our Saviour, *proof before the two chalices on the scroll were inserted;* and another impression 2

MASTER OF THE DIE.

1365 A Young Female with a Mirror, after Raffaelle (*B.* 15, 75) 1

HOLLAR.

1366 The small Head of a Cat, *very fine and rare* 1

1367 The Four Seasons, represented by Landscapes, *fine and scarce* 4

1368 St. Catherine, after Holbein ; Drummond's Funeral Monument; View of Candy ; The Smoker ; &c., *several scarce* 9

1369 Vandyck, with the sun-flower, *scarce and fine* 1

1370 Landscapes, after Breughel, Van Avont, Louis de Vadder, &c. 11

1371 A similar lot 12

1372 Landscapes, after Van Avont, *fine old impressions* 8

1373 Male and Female Heads, after Correggio, Parmigiano, Martin Schoen, &c. 25

1374 Aretino ; Vittoria Colonna ; Anna Maria of Austria, &c., *fine* 6

1375 Sacred and other subjects, after Correggio, Parmigiano, &c. 12

1376 Archbishop Laud, *fine and scarce* 1

1377 Thomas Killigrew, seated at a table, leaning on his hand, a monkey by his side ; he is dressed in a cap and morning gown, the latter covered with ladies heads ; underneath, twenty English verses, *fine and rare* 1

1378 Archbishop Laud, after Vandyck, *fine* 1

1379 A set of Shipping, with the frontispiece, 1649 12

1380 A set of Shipping in Stormy Weather, 1665 6
1381 Shipping, various 16
1382 Views in England. Bramber Castle, &c. 11

DRAWINGS OF CLAUDE—CONTINUED.

1383 DIDO AND ÆNEAS. A sea-port, with classical buildings, Æneas preparing to embark for Italy
pen washed, signed "Claudio inve. Roma, 1670"; from the Leroy, Esdaile, and Lawrence Collections 12¼ *in. by* 10¾. 1

1384 A WOODED LANDSCAPE, with classical buildings and figures
in pen, and bistre washed and heightened; from the Bouverie Collection 10 *in. by* 7¼. 1

1385 DIDO, ÆNEAS AND ASCANIUS; The Morning of the Chase
a drawing in pen, washed with bistre, and heightened with white; from the Cosway Collection 12¼ *in. by* 9⅓. 1

1386 MERCURY AND ARGUS are seated under a clump of trees; to the right, a temple; cattle in the foreground; ruins and mountains in the distance; signed "Claudio, Roma, 1662"
a highly finished drawing in pen and indian ink, heightened with white 14½ *in. by* 9¾. 1

1387 VENUS APPEARING TO ÆNEAS
a finished drawing in pen and pencil, washed and heightened with white 9¼ *in. by* 6¾. 1

1388 A CASTLE, with a running stream in the foreground; trees in the middle distance, and trees on a rising ground; signed, "Claudio, 1660, Roma"
pen washed 10 *in. by* 7¼. 1

1389 CHRIST WITH TWO OF THE APOSTLES, *pen and bistre, heightened with white*; at the back, the same subject repeated, *in free pen*
from the Richardson collection 8 *in. by* 4¾. 1

1390 CHRIST WITH THE DISCIPLES AT EMMAUS. Our Saviour in the centre of the landscape; mountainous scenery in the distance
pen and bistre, tinted, heightened with white; from the Cosway collection 9 *in. by* 6¼. 1

1391 WOODY SCENERY, in the centre, a lake, *freely drawn in bistre, with a Rembrandtish effect;* on the back, Studies of Dogs, *in red chalk*
from the Richardson and Bouverie collections 13¼ *in. by* 9. 1

DRAWINGS—*continued.*

1392 MERCURY AND ARGUS. A highly finished landscape; they are seated together on the ground, one playing on the flute, the other asleep, surrounded by cattle, &c.

pen washed, heightened with white, on grey paper; signed, in front, "Claudio Lorraine," on the back, "Claude Gellée det Lorraine, Roma, 1647" 14½ *in. by* 9½. 1

1393 SHEPHERDESSES, ONE PLAYING ON THE FLUTE. A landscape with a one-arched bridge in the middle distance; a running stream in the foreground

free pen and sepia washed; signed, "Claudio Lorenze"; from the Richardson collection 10 *in. by* 7¼. 1

1394 DAVID'S TRIUMPH. A procession headed by several females dancing, a man carrying the head of Goliah on a pole, proceeding out of the gate of a city into a fine open country; with mountains in the distance; a cluster of trees in the middle distance. The following is written in Claude's handwriting, "Quando David andar in Jerusalem," &c.

pen and sepia washed, heightened with white 14 *in. by* 9. 1

1395 THE FISHERMEN. A landscape, with a clump of trees in the middle distance; mountains in the extreme distance; a river in the foreground, with two fishermen; signed, "Claudio fecit iv. Rome."

pen and sepia washed 8 *in. by* 6. 1

1396 AN OPEN COUNTRY, with trees; a wooden bridge in the centre of the composition; a man on horseback in the foreground

free pen washed, on grey paper 11¼ *in. by* 8½. 1

1397 JACOB AND THE ANGEL. A landscape, early morning, with Jacob and the Angel; trees and water in the foreground; in the middle distance, shepherds with flocks; in the extreme distance, a ruined temple and mountainous scenery

highly finished pen washed, heightened with white; signed "Claudio in. fecit"; from the Richardson collection 13½ *in. by* 9¾.

*** At the back is written, in the artist's hand-writing, "Representa l'Alba del Giorno, l'Angelo e Giacobo," Claudio Gelée inv. e fecit.

The Study, *in bistre washed*, of the figures of Jacob and the Angel, which appear in the foreground of the above drawing

from the Roscoe and Cosway collections 2¼ *in. by* 1½. 2

DRAWINGS—*continued.*

1398 A SEAPORT, with part of a Roman temple
free pen washed; from the Richardson and Bouverie collections 5 *in. by* 7. 1

1399 A SEAPORT, with Classical buildings
free pen and bistre; from the Bouverie collection 5 *in. by* 7¼. 1

1400 VIEW OF THE COLISEUM, with three trees in the centre
from the Richardson and Bouverie collections 5¾ *in. by* 5¼. 1

1401 AN ITALIAN VILLAGE. A river in the middle distance, running the full-length of the drawing; on the banks, a village with trees, with distant mountains
pen and sepia; from the Richardson and Bouverie collections 6 *in. by* 4¾. 1

DRAWINGS BY HOLLAR.

1403 A VIEW OF ALGIERS, and a Town on the Rhine
pen washed 2

1404 VIEW OF BERGEN OP ZOOM; and other Towns on the Scheldt
pen washed; from the Esdaile and Thane collections 6

1405 VIEW OF STEREERECK, on the Danube
pen washed, and tinted 9¼ *in. by* 4. 1

1406 VIEW OF THE PIAZZA, IN A GERMAN TOWN; a great crowd attending an execution, *pen and sepia* 9¼ *in. by* 4¾. 1

1407 VIEW OF OBER ALTESCH, on the Dauube
pen and india ink, slightly tinted 9 *in. by* 4. 1

1408 VIEW OF CAMPERN, on the Rhine
pen washed, slightly tinted; from the Esdaile collection 6¾ *in. by* 2½. 1

1409 VIEW OF A SEA-PORT TOWN IN HOLLAND; a windmill in the foreground; with numerous shipping
pen washed, slightly tinted 11 *in. by* 6. 1

1410 VIEW OF HOLTZFORT, on the Duren
pen and sepia 7½ *in by* 4. 1

1411 VIEW OF OMMENBERG, *pen and sepia, slightly washed* 1

DRAWINGS BY PARMIGIANO.

1412 A FEMALE, with her arms extended over an open space, apparently intended as a design for a frontispiece; the head of a dog is seen on the right hand corner
red chalk; from the Richardson collection 8¼ *in. square* 1

DRAWINGS— *continued.*

1413 DESIGN FOR A MONUMENT
pen washed, heightened with white, paper tinted red; from the Sir P. Lely and Richardson collections $4\frac{3}{4}$ *in. by* $7\frac{1}{4}$. 1

1414 DESIGN FOR A MONUMENT. A female figure reposing on a slab, with two Angels supporting a tablet, with the letters D.O.M. above; the Virgin and Child in a wreath of laurels, with two Angels $8\frac{1}{4}$ *in. by* $10\frac{1}{2}$. 1

1415 PROFILE OF A MAN, *chalk heightened with white from Sir T. Lawrence's collection* $4\frac{1}{2}$ *in. by* 7. 1

1416 A FULL-LENGTH ANATOMICAL FIGURE, with other Sketches, *in free pen;* on the reverse, Studies, *in red chalk* $6\frac{3}{4}$ *in. by* $10\frac{1}{2}$. 1

1417 VIRGIN, CHILD, AND ST. JOHN
pencil washed $3\frac{3}{4}$ *in. by* 5. 1

1418 A BOATMAN, navigating a boat, with three travellers seated
pen washed; from the collections of Sir P. Lely and Benjamin West 8 *in. by* $10\frac{3}{4}$. 1

1419 A CAVALIER, OF THE 16TH CENTURY, on horseback, *in pen and red chalk;* on the reverse, a Roman Soldier, on horseback
from the collections of Sir P. Lely and Richardson $5\frac{1}{4}$ *in. by* $7\frac{1}{4}$. 1

1420 THE DEATH OF THE VIRGIN, *in pen* $4\frac{1}{2}$ *in. by* 6. 1

PIETRO PERUGINO.

1421 A FULL-LENGTH FIGURE OF A NUN, in a cap and cloak, looking to the left. One of the figures in Perugino's fresco at Perugia
pen and sepia, heightened with white; from the Richardson Collection $6\frac{1}{2}$ *in. by* 11. 1

RAFFAELLE.

1422 A MAN ON HORSEBACK, CARRYING A STANDARD, ON WHICH IS THE MEDICEAN ARMS, followed by seventeen cavaliers
in red chalk, heightened with white, on prepared paper 16 *in. by* 9. 1

DRAWINGS—*continued.*

1423 SKETCHES OF ARCHITECTURAL ORNAMENTS, WITH WRITING IN RAFFAELLE'S AUTOGRAPH
from the Roscoe Collection 10¼ *in. by* 16½. 1

1424 TWO HEADS OF MEN, one looking to the right, the other to the left
on prepared paper, black chalk washed, heightened with white 10½ *in. by* 7½. 1

1425 A LANDSCAPE, rising ground, with trees
in pen 8 *in. by* 10½. 1

1426 A LANDSCAPE, with mountainous scenery; in the middle distance, a village, with trees and a bridge
pen 10½ *in. by* 7¼. 1

1427 THE ALMIGHTY, SURROUNDED BY ANGELS (The Creation of the World)
pen and sepia, heightened with white; from the Collection of Count Geloso 8 *in. diameter.* 1

1428 PORTRAIT OF A CARDINAL, in profile, looking to the right, *red chalk* 10¼ *in. by* 14. 1

1429 JURISPRUDENCE, *study in red chalk* 14 *in. by* 7. 1

1430 FOUR WHOLE LENGTH FIGURES, males and females
in pen 4½ *in. by* 5½. 1

1431 ST. GEORGE, *study in pen,* 4 *in. by* 3; *from Paul Sandby's Collection*
Study for one of the Apostles, the body without the head, *in pen,* 4½ *in. by* 7½ 2

ANDREA DEL SARTO.

1432 THE SALUTATION. The Virgin and Elizabeth meeting; a male figure in the background; on the reverse, several Sketches of Figures; *in red chalk* 7 *in. by* 8½. 1

1433 PORTRAIT OF A YOUNG FEMALE
in red chalk 8¼ *in. by* 10¾. 1

1434 AN OLD MAN, CARRYING A PARCEL, with other figures
in red chalks 8 *in. by* 10. 1

PIETRO PERUGINO.

1435 HEAD OF AN OLD MAN
pen and sepia, heightened with white 8 *in. by* 9½. 1

DRAWINGS—*continued.*

SALVIATI.

1436 AN ITALIAN LANDSCAPE, with buildings, trees, &c. ; in the distance a town, *from the Mariette Collection* 1

CESARE DA SESTO.

1437 ST. JOHN THE BAPTIST, full-length study *in red chalk* 6½ *in. by* 10. 1

DESIDERIO DA SETTIGNANO.

1438 DESIGN FOR AN ALTAR PIECE. The Infant Christ, standing on a cup or chalice, supported by two angels; below, two other angels, with candelabra in their hands; ornamental columns on each side, with St. John the Baptist in one of the niches
pen and sepia, washed 13½ *in. by* 19. 1

1439 DESIGN FOR AN ALTAR PIECE. At the top the Almighty, supported by Cherubin, angels bearing a crown; the altar is surrounded by ornamental columns; in the niches are four saints
pen and sepia, washed 13 *in. by* 19. 1

BALDASSARE DA SIENA.

1440 A FEMALE, SEATED, a book in one hand, a serpent in the other, *red chalk* 7¼ *in. by* 9¾. 1

LUCA SIGNORELLI.

1441 STUDY OF THREE MALES AND A FEMALE, for a picture, formerly in the possession of Sig. Mariani Citta di Castello, (*it is mentioned by Vasari*); on the reverse, a Bishop in his pontificals 9¾ *in. by* 15. 2

TITIAN—CONTINUED.

1442 VENUS AND ADONIS. The goddess is lying naked to the right; Adonis, with his dogs, to the left; fine open landscape, with water, buildings, trees, &c., *pen* 15 *in. by* 9. 1

DRAWINGS—*continued.*

1443 AN OLD MAN, with a beard, seated cross-legged
free pen; from the Richardson Collection 7¼ *in. by* 8. 1

1444 MAN IN CONVERSATION
slight sketch in pen 4 *in. by* 3¾. 1

1445 HEAD OF A MAN, looking to the left; a cap on his head
black chalk, heightened with white, slightly washed, on grey paper; from the Richardson, Bouverie, and J. P. Zoames' Collections 9 *in. by* 10¾. 1

1446 A BISHOP, IN HIS ROBES, kneeling on clouds, with his hand extended
black chalk, heightened with white, on grey paper; from the Lancrinck Collection 10 *in. by* 14½. 1

1447 A LANDSCAPE, with a shepherd and his flock in the foreground, with rocks, trees, river, &c.
from the Lely and Esdaile Collections 15 *in. by* 9½. 1

1448 ISABELLA SFORZA, DUCHESS OF MILAN
in red chalk; from the Ottley, Lawrence, and Esdaile Collections 5 *in. by* 6. 1

1449 A STUDY OF AN OLD OAK, filling the whole of the left side of the drawing; buildings in the distance
from the Lawrence, Mariette, and Esdaile Collections 10 *in. by* 15. 1

1450 SEVERAL FULL-LENGTH FIGURES IN CONVERSATION, *red chalk* 5½ *in. by* 4½. 1

1451 A LANDSCAPE, with a clump of trees, on a rising ground; to the right, a water mill; to the left, trees extending to the top of the composition; a mountainous background
in pen; from the Denon Collection 20½ *in. by* 15. 1

1452 A LANDSCAPE, with a man playing on the violin; a female to the left, half naked, with a flute in her hand; sheep, with clusters of trees and buildings in the distance
in pen 9 *in. by* 8½. 1

1453 A LANDSCAPE, with the Holy Family seated, to the right; in the foreground, St. Joseph giving an apple to the Infant Saviour; St. John fondling a lamb; two angels with a cross on the clouds; trees, buildings, &c. 11½ *in. by* 8. 1

DRAWINGS—*continued.*

1454 A LANDSCAPE, with the Repose in Egypt. St. Joseph seated to the right. The Virgin and Child in the centre; the ass grazing to the left; rocky scenery

in pen; from the Reynolds Collection 12 *in. by* 8½. 1

1455 A LANDSCAPE, with trees and buildings, the sun rising behind distant mountains; to the right, washerwomen by the side of a river; to the left, on a rising ground, the Magdalen praying, *pen* 7½ *in. by* 13½. 1

END OF THE EIGHTH DAY'S SALE.

NINTH DAY'S SALE.

HOLLAR—*continued.*

	LOT		
17/-	1456	The Four Seasons, *fine old impressions*	4
6/	1457	View in Whitehall, *the uncut plate;* and other English Topography	6
20/	1458	Topography of London, View of Tripoli, Map of Jamaica, &c.	7
9/-	1459	Warwick Castle, Hascomb Hall, Isle of Wight, Windsor, &c.	8
16/	1460	View of Bramber Castle, &c.	6
5/	1461	View of Windsor, Isle of Wight, Hascomb, Bramber, &c.	6
12/	1462	Views of London, Islington, &c.	9
24/	1463	Views of Islington and environs, *fine old impressions*	6
29/	1464	Coronation of Charles II, Captain Kempthorn's Engagement, &c.	5
16/	1465	Views of Albury in Surrey	5
95/	1466	Views of London, before and after the Fire; Map of Great Britain, on which is a View of the Fire and Plan of Edinburgh	2
20/	1467	Views of London and Westminster	11
57/-	1468	Windsor Castle, St. George's Chapel, Exterior and Interior of Eton College, &c.	9
16/	1469	Churches and Monuments in London	25
42/	1470	The Long View of Greenwich, and View and Plan of Chester	2
63/	1471	The Harbour of Newcastle, with the blowing up of the Wreck, *curious and rare*, with manuscript description	1
42/	1472	The Town of Newcastle, its Plan, and Tyne River, *scarce*	1
22/	1473	View of Arundel Castle, first state, fine and rare	1
11/	1474	Views of Plymouth, Dover, Deal, Jersey, &c.	12
12/	1475	A similar lot	14
15/	1476	Duplicates of the above	24

20/	1477	A large Outline of Mechlin Cathedral, *scarce*	1
30/	1478	Entry of the Count Tour and Taxis, *very fine*	4
13/	1479	The Proclamation of Peace at Brussels, *first state;* View of Tubinghen, *rare*	2
17/	1480	The Proclamation of Peace at Brussels, *first state, very fine*	1
20/	1481	Strasburg Cathedral, *fine and scarce*	1
20/	1482	Plan and View of the City of Armentiers, in Flanders, on two large sheets, *fine and scarce*	1
3/	1483	The City of Candia, the Faro of Messina, Map of Jamaica, &c.	4
8/	1484	Plan and Views of Tangiers	12
17/	1485	View of a Convent in Germany	3
2 of	1486	Plan of Mardyk, *sold by Jenner*, 1658, *rare*; Sea Fight at Bugia, *scarce*	2
42/	1487	Large View of Cologne, encircled by Coats of Arms, on three sheets joined, *fine and scarce*	1
£5. 5. 0	1488	View of Heidelberg *proof before the sky and inscription, rare*	1
2/	1489	Various Plans of German Cities	6
4/	1490	View of Cnaltzbach, on two sheets joined; Gratz in Styria, on two sheets joined	2
3/	1491	View of the Grande Chartreuse, with the adjacent Mountains, on three sheets; a smaller View of the same	2
26/	1492	View of Cologne, *first and second states;* with a Plan of the same, *all scarce*	3
£6. 0. 0	1493	View of Lucerne one before any letters, *the other before the address, most rare*	2
31/	1494	Prospect of the Church of Meerbeck in Flanders *proof before the dedication, rare*	1
8/	1495	Plans of Sieges, &c.	4
2/	1496	Plans of Pernambuco, Eneas' Navigation, &c.	3
8/	1497	Views of Germany, Italy, Holland, &c.	43
19/	1498	A similar lot	68
12/	1499	Shipping, various, and Views in Holland	30
21/	1500	Small oblong Views near Strasburg *fine, with large margins*	12
6/	1501	Views on the Danube, Germany, &c. *one a proof*	20
13/	1502	Various Views, Prague, Strasburg, &c.	31
29/	1503	Strasburg Cathedral, small View of Dover, &c.	8
52/	1504	Views in Germany, on the Rhine, Holland, &c. *fine old impressions*	41

33/ 1505 View of the Interior of a German Village, *most rare* 1

50/ 1506 A SET OF SIX SMALL VIEWS IN HOLLAND; THE SAME SET, PROOFS BEFORE THE NAME 12

75/ 1507 A complete set of small Views in Germany, 1635 24

23/ 1508 A similar set, but not complete 21

10/ 1509 Views of Dort, on the Rhine, in Ireland, &c. 6

£5. 10. 0 1510 ANTWERP CATHEDRAL
FIRST STATE, VERY FINE, WITH LARGE MARGIN 1

2 0/ 1511 The Chateau de Mon Jarden, after Diepenbeke 4

12/ 1512 The Citadel and Town of Besançon, Plan of Breda, the Naval Fight at Berghen 3

99/ 1513 PLAN OF THE TOWN OF FRIBOURG
before the inscription on the tablet to the right 1

33/ 1514 VIEW OF THE TOWN OF MAYENCE
before the inscription on the tablet, &c., rare 1

ISRAEL VAN MECK.

70/ 1515 THE COAT OF ARMS WITH THE BOY, AND THE ONE WITH THE GRIFFIN, *both rare* 2

MARC ANTONIO RAIMONDI.

£5. 0. 0 1516 JOSEPH AND POTIPHAR'S WIFE, after Raffaelle (*B.* 9)
from De Valois and De Fries' Collection, very fine 1

82/ 1517 THE VIRGIN READING (*B.* 48), *very fine* 1

25/ 1518 The Virgin and Child, after Raffaelle (*B.* 61) 1

£6. 10. 0 1519 The Virgin, with the Cradle (*B.* 63) 1

1/ 1520 Two Copies of the Vierge au Bras Couvert, *one not mentioned by Bartsch* 2

£9. 0. 0 1521 THE FIVE SAINTS, after Raffaelle (*B.* 113), *fine* 1

42/ 1522 Our Saviour at the Samaritan's Table, after Raffaelle (*B.* 27) 1

3/ 1523 Holy Family, with the Cradle; Six of the Apostles, after Raffaelle 7

£38 — 1524 ST. CECILIA, after Raffaelle (*B.* 116), *very fine and rare* 1

11/ 1525 The Martyrdom of St. Felicité (*B.* 117), after Raffaelle 1

84/ 1526 ST. LUCY (*B.* 128), *fine* 1

84/ 1527 A similar one 1

21/ 1528 ST. MARY OF EGYPT, INSCRIBED S. MARIA. EGIPTICA., she is represented naked, with her hair floating over her body, glory surrounding her head, *not noticed by Bartsch* $1\frac{5}{8}$ *in. by* $3\frac{3}{4}$. 1

21/ 1529 St. Lawrence (*B.* 155) 1

25/ 1530 St. Anthony, inscribed S. ANTONIVS; he is represented standing, a glory surrounding his head, a stick in his hand, and the pig to the right, *not noticed by Bartsch*
$1\frac{1}{2}$ *in. by* $3\frac{3}{8}$. 1

42/ 1531 St. Mary Magdalen, inscribed S. MAGDALENA; she is represented naked, with her hair falling over her body; a vase in her right hand, *undescribed by Bartsch*
$1\frac{3}{8}$ *in. by* $3\frac{3}{8}$. 1

47/ 1532 St. Martha (*B.* 182) 1

60/ 1533 St. Job (*B.* 153) 1

13/ 1534 St. Simon, after Raffaelle (*B.* 133) 1

20/ 1535 St. Matthew, after Raffaelle (*B.* 131) 1

8/ 1536 St. Peter, after Raffaelle (*B.* 125) 1

9/ 1537 St. Paul, after Raffaelle (*B.* 136) 1

80/ 1538 St. Barbe (*B.* 120) 1

50/ 1539 Saint Paul the First Hermit, inscribed S. PAULUS. PRI. HER. He is represented with a glory encircling his head, clothed in sack cloth, a stick in his hand, *unnoticed by Bartsch*
$1\frac{5}{8}$ *in. by* $3\frac{3}{8}$. 1

DRAWINGS—continued.

JULIO ROMANO.

9/ 1540 NEPTUNE IN HIS CHARIOT, drawn by sea horses, he is standing to the right urging his horses with his trident, *pen and sepia washed;* on the reverse a sketch in pen of a naked Man drawing a bow, style of Michael Angelo
16 *in. by* 11. 1

GUIDO RENI.

2/ 1541 THE HEAD OF NESSUS
in black chalk, the paper tinted; from the collection of Count Geloso
$9\frac{3}{4}$ *in. by* 13. 1

LUCAS VAN LEYDEN.

£18.10.0 1542 PORTRAIT OF ADOLPH HILLHAVIUS, a Poet
silver pen
$5\frac{1}{2}$ *in. by* 8. 1

LOGGAN.

6/ 1543 PORTRAIT OF A GENTLEMAN
highly finished in pencil (framed) 1

DRAWINGS—*continued.*

ROWLANDSON.

6/ 1544 The Basin in the Green Park, *pen washed* 10¼ *in. by* 6⅜. 1

80/ 1545 Relieving Guard opposite the Horse Guards in the Park *coloured* 12 *in. by* 7½. 1

9/ 1546 George III hunting in Windsor Great Park *pen washed and tinted* 11 *in. by* 7. 1

PERIGNON, 1759.

56/ 1547 Botanical Plants *highly finished in colours, on grey paper; from the collection of Lord Bute and Mr. Esdaile* 2 Whitaker

OTTAVIO LEONE.

14/ 1548 Portraits of Italian Ladies *in black chalk, heightened with white, on grey paper* 9

35/ 1549 A similar lot 16

13/ 1550 Portraits of Florentine Ladies *in black and coloured chalks, heightened with white* 5

13/ 1551 Portraits of Dignitaries of the Church, &c. *in pen and pencil* 11

3/ 1552 Portraits of Cardinals, &c. *in pencil, heightened with white* 50

5/ 1553 Portraits of Florentine Nobility, *on brown paper* 15

10/ 1554 Florentine Nobility, *on grey paper* 14

23/ 1555 Ladies, Gentry and Clergy 17

DRAWINGS BY CLAUDE—CONTINUED.

30/ 1556 FOREST SCENERY, female figures in Classical Costume *free pen washed* 7½ *in. by* 16. 1

11/ 1557 A LANDSCAPE, an open country, with mountains in the distance, *in pen and sepia* 7 *in. by* 5. 1

22/ 1558 A LANDSCAPE, fine open country, with mountains in the distance, *pen and sepia* 12 *in. by* 7¾. 1

£5. 5. 0 1559 VIEW AT TERRACINA, with a beautiful study of a palm tree in the centre of the composition *pencil, pen and sepia* 8½ *in. by* 12. 1

33/ 1560 VIEW ON THE TIBER, with mountains in the distance *a slight sketch in sepia* 7½ *in. by* 5. 1

DRAWINGS—*continued.*

£8. 12. 0 1561 VILLAGE IN THE ENVIRONS OF ROME, a female drawing water at a well in the foreground, a tree filling the half side of the drawing to the left
pen and sepia; from the Collection of Paul Sandby
12¾ *in. by* 8¾. 1

£18. 0. 0 1562 ARGUS, a splendid landscape, with the two figures by the side of a bull, a cluster of trees to the left, classical buildings to the right, a river in the centre, and a mountainous distance, on a stone to the right "Claudio in. Roma"
highly finished in pen and sepia, heightened with white; from the Bouverie collection 15¾ *in. by* 10. 1

£5. 12. 0 1563 WOODY SCENERY, two figures to the right
highly finished pen and sepia, signed "Claude L."
15 *in. by* 10¼. 1

£25. 0. 0 1564 SACRIFICE TO APOLLO. A splendid and classical landscape, the temple of Apollo surrounded by trees, to the left a cluster of trees, buildings and mountain in the distance
pen and bistre, highly finished; from the Lawrence and Esdaile Collections 15½ *in. by* 10¾. 1

75/ 1565 CHRIST AND THE DISCIPLES AT EMMAUS. A Landscape with trees, a lake and mountainous distance. The Saviour and Disciples walking to the left
pen and sepia washed, at the back "Claudio Gellee in. Roma, 1661;" *from the Esdaile, Richardson, Hone, and Lawrence Collections* 9½ *in. by* 7¾. 1

£70. 0. 0 1566 EMBARCATION OF ST. URSULA. An elaborate study for the picture in the National Gallery; the Saint attended by a numerous train of followers is descending a flight of steps
a highly finished drawing in sepia washed; from the West Collection 10⅓ *in. by* 16¼. 1

5/ 1567 A LANDSCAPE, broken ground, covered with underwood; a castellated building in the distance
in crayon, heightened with white 13 *in. by* 9. 1

60/ 1568 A WOODED LANDSCAPE, with a distant view of the sea seen through a group of trees; in the foreground are several figures crowned with leaves
a highly finished pen drawing 16¾ *in. by* 10½. 1

63/ 1569 A COAST SCENE, with figures and shipping, on the shore a ruined temple surrounded by trees
in pen washed 10½ *in. by* 7. 1

DRAWINGS—*continued.*

£5 1570 AN INCIDENT IN THE HISTORY OF PEGASUS. The landscape represents a sea shore, with trees and rocks of singular form
on grey paper, heightened with white, signed "Claudio fecit;" from the Richardson and Bouverie Collections 13 *in. by* 10. 1

£42. 1571 THE SHEPHERD AND HIS FLOCK. A shepherd seated by the side of a brook, goats grazing, trees to the left, in the middle buildings, in the distance mountains
pen and bistre, heightened with white; from the collections of Esdaile and Lawrence 12 *in. by* 8¼. 1

£23. 1572 THE RISING SUN. A splendid landscape; a cluster of trees in the centre, classical buildings to the right, in the middle distance an aqueduct and the sun rising from the ocean
pen and bistre washed; from the Bordigue Collection 16 *in. by* 10¼. 1

£66 1573 THE SETTING SUN. A classical landscape, cluster of trees; to the right fine open country with a round bridge, mountains in the distance, sun disappearing behind them
pen and sepia, highly finished, at the back is written Claude Gelée inv. in Roma, 1666 12½ *in. by* 8¼. 1

WILLIAM VANDEVELDE.

11/ 1574 DUTCH FISHING BOATS in a Calm
pen and pencil 8¼ *in. by* 6. 1

10/ 1575 A SEA FIGHT
pen, pencil and indian ink 16 *in. by* 6. 1

11/ 1576 DUTCH FISHING BOATS
pen and indian ink 12 *in. by* 7½. 1

90/ 1577 VIEW OFF THE DUTCH COAST, with numerous fishing and other boats in a calm
pen and indian ink washed, signed W. V. V.f. 16 *in. by* 5¾. 1

11/ 1578 A DUTCH MAN OF WAR, with other vessels
pen and indian ink 11¾ *in. by* 7½. 1

23/ 1579 ENGLISH VESSELS ON THE COAST OF SCHEVELING, attending the Embarcation of Queen Mary
pen and indian ink 17 *in. by* 10½. 1

16/ 1580 A FISHING BOAT in full sail
pen and indian ink, signed W. V. V.f. 8½ *in. by* 7¾. 1

DRAWINGS—*continued.*

1581 FISHING BOATS on the British Coast
pen and indian ink 9½ *in. by* 7. 1

1582 DUTCH SHIPPING in a fresh breeze
pencil highly washed 15¾ *in. by* 9½. 1

1583 THE HULK OF A SHIP, an elaborate drawing
pencil, pen and indian ink 18 *in. by* 13. 1

1584 A SEA FIGHT
very fine, pen and indian ink 15 *in. by* 7½. 1

1585 MEN OF WAR and Sailing Boats
in indian ink 13 *in. by* 9. 1

1586 SHIPPING, *in indian ink* 11 *in. by* 9. 1

1587 VIEW ON THE DUTCH COAST, with shipping
pen slightly washed, signed W. V. V. f. 1665 1

1588 THE NAVAL BATTLE between the English and Dutch, January 3, 1666
pen and indian ink 66 *in. by* 9. 1

1589 A DUTCH MAN OF WAR firing a salute, with other vessels and boats
indian ink, signed W. V. V. f. 16 *in. by* 10. 1

1590 DUTCH BOATS AND SHIPPING
pen and indian ink 16 *in. by* 5½. 1

1591 THE HULK OF A MAN OF WAR
in pen, pencil and indian ink 14 *in. by* 9½. 1

1592 MAN OF WAR, *sketch in pencil* 12½ *in. by* 9¼. 1

1593 THE DUTCH COAST, with fishing boats
pen and indian ink, signed W. V. V. f. 17¼ *in. by* 7. 1

1594 HULK OF A MAN OF WAR. An elaborate drawing
pen and indian ink 20¼ *in. by* 10¾. 1

DRAWINGS BY TITIAN—CONTINUED.

1595 A FOREST. A fine study of trees, a stag in the middle distance, with two boys peeping through the trees in the distance, *free pen* 11 *in. by* 17. 1

1596 A FARM HOUSE in the distance, stumps of trees in the foreground
in pen; from the Lawrence and Esdaile Collections 6 *in. by* 4. 1

DRAWINGS—*continued.*

32/ 1597 A BATTLE PIECE. A most spirited drawing; a bridge in the centre of the composition, with soldiers passing over, and on each side of the river soldiers fighting, at the left hand corner a soldier pointing a cannon
pen washed, heightened with white; from the Lawrence and Esdaile Collections 9¼ *in. by* 7¾. 1

£6.6.0 1598 CONVERSION OF SAUL. A spirited drawing; the horse has fallen, Saul falling from the horse, is looking up as if dazzled by the light
in black chalk, on grey paper, washed; from the Richardson, West, Lawrence and Esdaile Collections 10 *in. by* 10¾. 1

22/ 1599 THE HOLY FAMILY. The Virgin seated with the Infant Jesus in her arms, Joseph to the left kneeling, St. John to the right
red chalk, washed with sepia 7 *in. by* 5½. 1

6/ 1600 JUPITER AND IO. Io is lying on a bank, with Jupiter and the eagle by her side, Cupid sleeping to the left
black and white chalk; from the De Fries, Lawrence and Esdaile Collections 5¾ *in. by* 6. 1

42/ 1601 A LANDSCAPE. Rocky scenery, with water in the foreground, buildings in the distance, a man on horseback to the left, *free pen* 11¾ *in. by* 8¼. 1

24/ 1602 A STUDY FOR TWO FIGURES for the St. Peter Martyr
pen washed; from the Lawrence and Esdaile Collections 5½ *in. by* 5. 1

£15.15.0 1603 A LANDSCAPE, with trees, mountains and buildings in the distance, in the foreground to the left a male and female seated, pointing to five horsemen proceeding to the left
pen, from the Esdaile Collection 11 *in. by* 7½. 1

24/ 1604 THE HOLY FAMILY, *free pen* 5¼ *in. by* 4.
THE HOLY FAMILY, St. Joseph kneeling 5 *in. by* 5¼. 2

*** The latter from the Lawrence and Esdaile Collections.

90/ 1605 A BEAR walking to the right
in pen; from the De Fries, Lawrence and Esdaile Collections 6 *in. by* 4¾. 1

20/ 1606 A LANDSCAPE. A pen sketch of trees, with a rocky foreground 4½ *in. by* 8. 1

3/ 1607 A HILLY LANDSCAPE, with buildings and trees
pen 12 *in. by* 5. 1

DRAWINGS—*continued.*

1608 STUDIES OF DONKEYS
in black chalk; from the Lawrence and Esdaile Collections $4\frac{1}{2}$ *in. by* 7. 1

1609 TWO MALES AND A FEMALE seated at a table
pen; from the West, Lawrence and Esdaile Collections 5 *in. by* $3\frac{1}{4}$. 1

1610 THE BAPTISM OF OUR SAVIOUR. In a hilly landscape, with buildings and trees, the Saviour is standing in the water, on the left St. John pouring water over his head
free pen $10\frac{3}{4}$ *in. by* $7\frac{1}{2}$. 1

1611 AN ACADEMY FIGURE seen from the back
in black and white chalk, on grey paper $13\frac{1}{2}$ *in. by* $8\frac{1}{2}$. 1

1612 DRESS OF A VENETIAN SENATOR
black chalk, on grey paper; from the Reynolds Collection $10\frac{1}{2}$ *in. by* $16\frac{1}{2}$. 1

1613 AN OLD MAN with a large beard
free pen; from the Richardson Collection 8 *in. by* $10\frac{1}{2}$. 1

1614 RUGGIERO AND ANGELICA. Angelica on the ground lying naked to the left, the dragon in the centre, Ruggiero in the clouds on a flying dragon; a splendid landscape, with castles, a bridge, ruins, &c.
from the P. Mariette Collection 16 *in. by* 10. 1

*** This drawing has been engraved by C. Cort.

TOBIAS STIMMER.

1615 A Coat of Arms in the centre, surrounded by allegorical figures, the date 1599 and monogram in the centre at bottom
pen and indian ink 12 *in. by* 16. 1

1616 A COAT OF ARMS in the centre, surrounded by sportsmen, men, animals with rabbit hunting at the top $11\frac{3}{4}$ *in. by* 15. 1

1617 A LADY IN SPLENDID COSTUME, surrounded by ornaments in the centre, with allegorical figures on each side of the drawing, at the top a hunting party
pen washed, with date 1583 $13\frac{1}{2}$ *in. by* 16. 1

1618 DESIGN FOR PAINTED GLASS. To the left a Swiss soldier, with halbert in hand, in an ornamental border in a scroll, at the bottom the date 1583
pen finished in indian ink $9\frac{1}{4}$ *in. by* $13\frac{1}{4}$. 1

DRAWINGS—*continued.*

3/ 1619 A COAT OF ARMS in the centre, allegorical figures to the right, *pen* 12 *in. by* 16. 1

26/ 1620 A SACRIFICE, several figures 12½ *in. by* 16½. 1

20/ 1621 DESIGN FOR A GLASS WINDOW, a man in armour with a flag; armorial bearings; a battle at the top *in pen* 11¼ *in. by* 16½. 1

22/ 1622 A DESIGN FOR PAINTED GLASS, with figures and armorial bearings, *in pen* 11¼ *in. by* 16½. 1

MARTIN SCHOEN.

2/ 1623 A MALE AND FEMALE SAINT, ornaments, &c. *in pen* 10 *in. by* 8. 1

SNYDERS.

37/ 1624 A VENETIAN VASE, filled with fruit and flowers *pen washed with sepia; from the Richardson and Uvedale Price Collections* 14½ *in. by* 11. 1

TERBURG.

7/ 1625 THE MUSIC MASTER. A Lady playing on a guitar, her master standing behind her *pen and indian ink* 5 *in. by* 7¼. 2

TINTORETTO.

80/ 1626 THE BATTLE ON THE BRIDGE, VENICE. Several soldiers on a bridge fighting, a gondolier in the foreground, *pen and sepia washed, on grey paper;* on the reverse an Architectural Design 10¾ *in. by* 15½. 1

17/ 1627 THE ADORATION OF THE SHEPHERDS *pen and sepia, on tinted paper* 7 *in. by* 6½. 1

21/ 1628 MOSES RECEIVING THE TABLES OF THE LAW ON MOUNT SINAI. The Prophet is kneeling with his arm outstretched and surrounded by several figures *pen and sepia tinted* 16 *in. by* 8¼. 1

46/ 1629 CHRIST'S AGONY IN THE GARDEN *pen and sepia* 8 *in. by* 11½. 1

16/ 1630 THE LAST SUPPER *in pen and sepia* 15½ *in. by* 8½. 1

DRAWINGS BY RAFFAELLE—CONTINUED.

1631 A STONE BALUSTRADE, WITH FOUR CUPIDS
pen and bistre washed 11 *in. by* 6¾. 1

1632 A HAND LARGER THAN NATURE
pen tinted in colours; from the Collections of Sir J. Reynolds and Richardson 9¼ *in. by* 8½. 1

1633 PORTRAIT OF A BISHOP IN HIS PONTIFICAL ROBES
from the Richardson and Roscoe Collections 6⅜ *in. by* 10¼. 1

1634 THE HOLY FAMILY, AN OVAL
in black chalk; from the Cosway Collection 9¼ *in. by* 7½. 1

*** The original picture is at Munich.

END OF THE NINTH DAY'S SALE.

TENTH DAY'S SALE.

MISCELLANEOUS ENGRAVINGS.

LOT

1636 A curious Collection of Broadsides, Play Bills, Songs, &c.

1637 Cuttings from Newspapers, Caricatures, &c.

1638 Lithographs, by Le Comte, Valerio, &c. 9

1639 The Italian Series of the Tresor de Numismatique et Glyptique

1640 A Set of Etchings of Shipping, by Bonaventure, Peeters, *scarce* 6

1641 The Heroes of Waterloo, after Knight, R.A., *unfinished proof*, with the Key 2

1642 The Queen's Pets, after Landseer, by C. Lewis, *proof* 1

1643 The Virgin with the Body of Our Saviour, by Nicholas Beatricius, *fine and rare* 1

1644 The Last Judgment, after M. Angelo, by Kartarius, *scarce* 1

1645 St. Nicholas, after Parmigiano, by B. del Moro, *first state;* and another, by the Master of the Monogram I.H.S. 2

1646 St. Francis supported by an Angel, etched by the Canon Don Vicenzio Valeri, *very rare* 1

1647 Jonah, after M. Angelo; Moses before Pharoah, &c., *one a proof* 3

1648 Portraits of Archbishop Chicheley, Sir Thomas Bodley, &c., by M. Burghers 12

1649 The Descent from the Cross, after Correggio, by Rosaspina *first proof* 1

1650 A Set of Etchings, Views in Holland, by Roghman 1

1651 The Little La Tombe, by Rembrandt, *fine* 1

1652 The Castle of Zuylen, by Roghman 1

1653 Katherine de Medicis; Mary Queen of Bohemia; Isabella, Queen of Charles V., all by Martin Rota, *scarce* 5

1654 The Rape of Helen, after Raffaelle, by Ravenna, *fine* 1
1655 A prancing Horse on a Sea Shore, after Stradanus, by Hieronimus Wierix, *rare* 1
1656 A Female with Pierot, scarce etching by Watteau 1
1657 Etchings by Zeeman, Views of Paris, *fine* 8
1658 Nos. 2, 3, 4, 7, Etchings by Zeeman, Views in Amsterdam 4

NIELLI WORKMANSHIP.

1659 A very beautiful Arabesque, very early and most rare 1
1660 A small Arabesque, *similar to the last lot* 1
1661 A small square Ornament, very rare 1

MARC ANTONIO RAIMONDI—continued.

1662 Adam and Eve driven out of Paradise, after Raffaelle
a very good impression, but slightly damaged 1
1663 Virgin and Child in the Clouds; the Assembly of the Gods, by A. Veneziano; &c. 10
1664 The Three Holy Women going to the Sepulchre, after M. Angelo (*B.* 33) 1
1665 Notre Dame à l'Escalier (*B.* 14, 65), *fine* 1
1666 La Vierge au Bras nu, *very fine impression, but damaged* 1
1667 The Lucretia, after Raffaelle 1
1668 The Triumph of Trajan 1
1669 The Triumph, after Mantegna, *a copy, very fine* 1
1670 Various Mythological and other subjects 17
1671 The Young Olympus, seated on the trunk of a tree, with Pan's pipes in his hand (*B.* 309), *fine* 1
1672 The Parnassus, after Raffaelle, *fine* 1
1673 A naked Female standing by the side of a Satyr
a most curious and rare print, in Marc Antonio's first manner, *undescribed* 5 *in. by* 7½. 1
1674 A curious Collection of Copies of the Dance of Cupids, Copy A of *Bartsch*, &c. 12
1675 Les Grimpeurs, after Michael Angelo 1
1676 The "Quos Ego," after Raffaelle, *before the retouch* 1
1677 Jupiter and Cupid, and the Graces, after Raffaelle, from the Ghigi Palace 2
£ 20 1678 The Galatea, after Raffaelle
from Sir M. Sykes's Collection; fine and rare 1

	1679	Judgment of Paris, after Raffaelle, *before the retouch*	1
£ 45	1680	Cleopatra reposing, after Raffaelle, *very fine*, with the Copy	2
	1681	La Femme pensive (*B.* 460), *Marriette Collection*, 1693, *and R. Ford, very fine;* with Copies A and B	3
	1682	Leo X. and Adrian VI. (*B.* 493 and 495), pasted on the same sheet are several Portraits of Popes, engraved by M. Antonio or in his School, *the first two described are splendid impressions*	11
	1683	Popes, as above, *undescribed by Bartsch*	9
	1684	Young Man with a lantern, after Raffaelle (*B.* 384)	1
84/	1685	The Seven Virtues, in niches, after Raffaelle, *fine*	1
£5.	1686	Philosophy, after Raffaelle, *fine*	1
18/	1687	Le Bâton Courbé, after Francia	1
£31.	1688	Peace, represented by a Female, a winged Genius offering her an olive branch an unfinished proof, *touched on in pen by Marc Antonio himself*	1
£6.18.0	1689	The Portrait of Aretino, after Raffaelle	1
3/	1690	Another, *more modern impression*	2
36/	1691	The Façade, with Caryatides, after Raffaelle in the finest condition, with a small margin	1
40/	1692	The Frontispiece to the Work on Ancient Statues	1
£15.	1693	The Passion of Christ, after A Durer	29
30/	1694	Odd Plates to the above	20

AGOSTINO VENEZIANO.

29/	1695	Petrus Aretinus, in profile, *scarce*	1
6/	1696	The Spasimo, after Raffaelle *first state, with the date* 1517, *scarce*	1
3/	1697	A Young Man seated on a bank (*B.* 451)	1
2/	1698	The Israelites collecting Manna, after Raffaelle	1
3/	1699	The Battle Piece, after Raffaelle	1
3/	1700	Philosophy (*B.* 374)	1
12/	1701	Pope Paul III., in profile	1

MARCO RAVENNA.

80/	1702	Female extracting a thorn from her foot, after Raffaelle *first state*	1
60/	1703	Venus rising from the Sea, after Raffaelle, *first state*	1
4/	1704	The same, with the retouched plate	2

1705 An Ornamented Frieze, with Cupids 1

1706 The set of the Apostles, with the Saviour, after Raffaelle 13

ENEAS VICUS.

1707 The Annunciation, after Raffaelle, *very fine* 1

1708 Designs for Vases, *fine* 16

1709 Designs for Vases, *very fine* 16

1710 The Academy of Baccio Bandinelli, *first state;* &c 2

1711 Portraits of Illustrious Italian Poets, &c. 25

1712 A similar lot 18

1713 A Female seated in a Chamber resting on her hand, an angel carrying a cross in the sky, after Raffaelle; &c. 3

1714 Italian and other Costumes, represented by small full-length figures 52

1715 Portrait of Charles V., in an ornamental border, after Titian *fine* 1

1716 Esaias, after Michael Angelo, *fine;* the same, *proof before the borders were finished, not described* 2

1717 Pope Alex. VII., by Visscher; Pallavicini, after Titian, by De Jode, *proof* 2

DRAWINGS BY G. VERTUE.

1718 VIEW OF ETON, *in pen and sepia* 18 *in. by* 11. 1

1719 THE OXFORD ALMANACK for 1735, *pen and indian ink* 1

1720 BISHOP MORLEY, with the border by Gravelot *in water colours; from Horace Walpole's Collection* 9 *in. by* 14. 1

1721 WILMOT EARL OF ROCHESTER, with the border by Gravelot *in water colours; from H. Walpole's Collection* $8\frac{3}{4}$ *in. by* $14\frac{1}{2}$. 1

1722 PORTRAIT OF GEORGE EARL OF HALIFAX, whole length, in his Robes of the Garter *pen washed in sepia, on grey paper; from H. Walpole's Collection* $10\frac{1}{2}$ *in. by* 16. 1

1723 SAMUEL BUTLER *in water colours; from H. Walpole's Collection* 1

1724 HON. R. BOYLE *in water colours; from H. Walpole's Collection* 9 *in. by* $14\frac{1}{2}$. 1

1725 HON. R. BOYLE, seated at a table, holding a book *highly finished in water colours; from H. Walpole's Collection* $4\frac{3}{4}$ *in. by* $6\frac{1}{2}$. 1

DRAWINGS—*continued.*

22/ 1726 PORTRAIT OF GEOFFRY CHAUCER
in sepia; from H. Walpole's Collection 7¾ *in. by* 10¼. 1

4/ 1727 SIR JACOB ASTLY, in armour
in black and coloured chalks; from H. Walpole's Collection
8⅓ *in. by* 12½. 1

THOMAS WYCK.

43/ 1728 A VIEW OF WHITEHALL from the Park
pen and sepia 27 *in. by* 9. 1

3/ 1729 HAMPTON COURT PALACE from the Park
in pencil 11¼ *in. by* 6½. 1

7/ 1730 HAMPTON COURT PALACE from the Gateway
pencil, washed with indian ink 11¼ *in by* 6½. 1

7/ 1731 PART OF HAMPTON COURT towards the River
pen and indian ink 11¼ *in. by* 6½. 1

5/ 1732 VIEW OF THE OLD WATERHOUSE, WITH ST. PAULS before the fire
washed in sepia 13¼ *in. by* 8¾. 1

50/ 1733 A GENERAL VIEW OF WINDSOR CASTLE, with the Round Tower, St. George's Chapel, &c.
pen washed in indian ink 14 *in. by* 8. 1

46/ 1734 VIEW OF WINDSOR CASTLE from the Town
pen and indian ink 13¾ *in. by* 9. 1

21/ 1735 WINDSOR CASTLE, looking from the Round Tower
pen and indian ink 13¾ *in. by* 6¾. 1

11/ 1736 VIEW ON THE THAMES near Isleworth
pen washed 13¾ *in. by* 6½. 1

2/ 1737 VIEW OF WHITEHALL from the River
in pencil 13 *in. by* 6⅓. 1

DRAWINGS—*continued.*

ANTONIO VANDEN WYNGAERDE, 1558.

The following Drawings were executed at the expense of the famous Printer, PLANTIN of Antwerp; the English portion of the Collection is now in the Bodleian Library, Oxford, being part of the Illustrations to the "SUTHERLAND CLARENDON."

1738 c
1756
£5. 0. 0

1738 VIEW OF THE CHURCH OF CORDOVA AND ENVIRONS
pen and sepia tinted; signed "Ant. Vanden Wyngaerde, 1567" 68 *in. by* 11. 1

1739 THE TOWN AND BRIDGE OF VALENCIA
in pen 34 *in. by* 6. 1

1740 THE TOWN AND ENVIRONS OF JAEN
signed "Ant. Vanden Wyngaerde, 1567" 39 *in. by* 12. 1

1741 VIEW OF GRANADA, *pen* 38 *in. by* 6½. 1

1742 VIEW OF ANTIQUERA, *pen* 33 *in. by* 10½. 1

1743 VIEW OF CAMORA, with the surrounding Country
pen, signed "Ant. Vanden Wyngaerde, 1570" 1

1744 VARIOUS VIEWS IN SPAIN 5

1745 VIEW OF MOUNT SERAT, with sketches of Antiquities 1

1746 VARIOUS VIEWS IN THE LOW COUNTRIES 5

1747 VIEW OF CUENEO IN SPAIN
pen 50 *in. by* 8½. 1

1748 A SPANISH CASTLE, *pen tinted* 10 *in. by* 7. 1

1749 COLISEO DI SIBELINO
in pen, "A. W." 11½ *in. by* 4. 1

1750 VIEW OF BAJEZA, *pen* 43 *in. by* 8. 1

1751 IL CASTELLO DI CHALINA, *pen* 28 *in. by* 8½. 1

1752 VIEW OF VILLA DEL REY, with sketches of Antiquities
pen 44 *in. by* 11½. 1

1753 VIEW OF XERES DE LA FONTIERA
pen 46 *in. by* 10. 1

1754 GENERAL VIEW OF GRANADA and Environs
pen 56 *in. by* 12. 1

1755 VIEW OF DARACHA and surrounding Mountains
pen washed; signed "Ant. Vanden Wyngaerde, 1563" 33 *in. by* 11. 1

1756 VIEW OF TORDESELLA, *pen* 29 *in. by* 6. 1

DRAWINGS BY TITIAN—CONTINUED.

25/ 1757 MALE AND FEMALE PEASANTS DANCING
pen and bistre; ex. coll. H. Hamel 9¼ *in. by* 4½. 1

35/ 1758 A LANDSCAPE; charming sketch, *in free pen*, of five lovely children; in the foreground, a hilly landscape, with buildings and trees in the distance 8 *in. by* 10. 1

31/ 1759 THE PRODIGAL SON. He is seated to the right, leaning his head on his hand, with the swine in the centre; mountains in the background
pen washed; from the Lawrence and Esdaile Collections 1

32/ 1760 A BISHOP, full length, kneeling, with an open book in his hand
black and white chalk, tinted, on grey paper; from the Lawrence and Esdaile Collections 9½ *in. by* 13. 1

21/ 1761 A YOUNG PAGE, kneeling, and holding in his hand a Venetian Doge's cap, *black and white chalk, tinted* 1

27/ 1762 A LANDSCAPE; an Italian town in the distance; a decayed tree in the foreground, with rocks
pen, slightly tinted; from the Lawrence and Esdaile Collections 16 *in. by* 10. 1

21/ 1763 A PORTRAIT RESEMBLING DON JOHN OF AUSTRIA. The Hero of Lepanto, a cap on his head with small ruff
slight pen 6 *in. by* 9½. 1

66/ 1764 EIGHT KNEELING FIGURES IN THE ACT OF PRAYER, in an ornamented architectural chamber
in pen 10 *in. by* 9¾. 1

32/ 1765 A MAN PRAYING
in black and white chalk, on grey paper; from the Reynolds, Lawrence, and Esdaile Collections 5¼ *in. by* 6. 1

DRAWINGS BY CLAUDE—CONTINUED.

51/ 1766 A VIEW OF A TOWN in the distance; rock and trees in the foreground; on the reverse, a sketch in pen of a Plant
in pen and sepia, highly finished; from T. Hudson's Collection 5¾ *in. by* 4¾. 1

60/ 1767 A VIEW OF THE TIBER, rocks in the foreground
a charming drawing in pen and indian ink; signed "Claude Lorraine;" from the Collections of Lawrence and Esdaile 7 *in. by* 4½. 1

DRAWINGS—*continued.*

35/ 1768 A LANDSCAPE, with Roman Ruins
washed in sepia 7½ *in. by* 4¾. 1

50/ 1769 A LANDSCAPE, with four sheep and a lamb browsing in the foreground, a large flock of sheep in the distance; at the top, to the right, the date 1674; at the back, in the artist's writing, "Claudio, 1648, Roma"
a highly finished drawing in sepia, heightened with white 10½ *in. by* 7½. 1

14/ 1770 BOATS AND SHIPPING
free pen washed 8 *in. by* 5. 1

66/ 1771 THREE BULLS AND A BOAR, a distant mountain and trees to the right, *free pen and sepia* 6½ *in. by* 5. 1

2/ 1772 A MAN, seated by the side of a Ram
slight pen on grey paper 4½ *in. by* 3. 1

6/ 1773 FIVE SAILORS conversing, *in pen* 6¾ *in. by* 7. 1

8/ 1774 A CHAPEL IN ST. PETER'S, with the Pope's throne
in pen 6 *in. by* 3¾. 1

45/ 1775 MOUNTAINOUS SCENERY, with a fine open country; studies of plants in the foreground, and two females in conversation 1

£11. 11. 0 1776 THE DANCING PEASANTS in a landscape; a building on a rock in the distance; one of the females holding a tambourine and playing the flute Addington
chalk washed; from Lord Spencer's Collection 10¼ *in. by* 7. 1

*** At the back is written "à Monsieur Courtois à Paris, Claude Gelée dit Lorraine, 1665."

£26. 0 0 1777 THE TEMPLE OF VESTA; the sea in the distance; on the right, the remains of a Roman temple; in the middle distance, a rising ground. The Temple of Vesta and trees in the centre Clement
highly finished, pen washed; from the Collections of Thomas, Hudson, Willet, and Esdaile 8¾ *in. by* 6¼. 1

DRAWINGS BY VANDYCK—CONTINUED.

8 0/- 1778 DON ANTHONIUS DE ZUNIGA (with the Engraving)
a finished drawing in black chalk, washed 6 *in. by* 8½. 2

70/ 1779 PORTRAIT OF JOANNES DE WAEL
in black chalk; from the Bouverie and Richardson Collections 5 *in. by* 6¼. 1

DRAWINGS—*continued.*

7/- 1780 STUDY OF A MAN seated
in black chalk on grey paper; from the Collections of Sir J. Reynolds and Thomas Hudson 10¾ *in. by* 13¾. 1

5. 5. 0 1781 THE INFANT ACHILLES PRESENTED TO THETIS
pen and bistre, slightly tinted 7¼ *in. by* 10¾. 1

22/- 1782 PORTRAIT OF A LADY
study on grey paper, in black chalk heightened with white; from the Collection of Lord Spencer 9¼ *in. by* 14. 1

14/- 1783 PORTRAIT OF A LADY, *sketch in black chalk;* on the reverse a Portrait of a Lady seated, *pen and bistre washed; from the Collection of Sir J. Reynolds* 5¾ *in. by* 8¼. 1

11/- 1784 PROFILE OF A GIRL
black chalk washed, on grey paper 8¾ *in. by* 10¼. 1

£20. 0. 0 1785 PORTRAIT OF ANTONIUS CORNELISSEN
a beautiful drawing in chalk, on brown paper 6¾ *in. by* 8. 1

35/ 1786 A LANDSCAPE. A tree in the centre of the drawing, with a river in the distance, and a female figure to the right
highly coloured, a very fine specimen of the artist 7½ *in. by* 11¼. 1

84/- 1787 A FOREST SCENE, Trees, &c.
a water colour drawing, on grey paper 8½ *in. by* 10½. 1

13/ 1788 LANDSCAPE, a delicate and graceful Sketch, and Trees
highly washed in bistre, signed A. Vandyke 8¼ *in. by* 3¼. 1

19/ 1789 Study of a Hand and Arm, *in black chalk;* on the reverse two Angels, *in pen and bistre* 7¼ *in. by* 9¼. 1

RICHARD WILSON—*continued.*

2/ 1790 CASTLE OF ST. ANGELO, ROME
on grey paper, black chalk; from the P. Sandby and Esdaile Collections 15½ *in. by* 10. 1

2/ 1791 CASTLE OF ST. ANGELO, ROME
black chalk, on grey paper; from the Sandby and Esdaile Collections 15½ *in. by* 9½. 1

8/ 1792 THE VILLA NEGRONI, ROME
black chalk, on grey paper; from the Sandby and Esdaile Collections 15½ *in. by* 10. 1

2/ 1793 THE TEMPLE OF PEACE, ROME
black chalk, on grey paper; from the Sandby and Esdaile Collections 15½ *in. by* 10. 1

DRAWINGS—*continued.*

1794 VIEW IN THE ENVIRONS OF ROME; two figures to the right, with studies of trees 15 *in. by* 19. 1

24/ 1795 OUR SAVIOUR WITH THE DISCIPLES AT EMMAUS. Three figures in the centre, surrounded by trees, buildings, &c. *in black chalk, on grey paper* 19 *in. by* 11. 1

DRAWINGS OF RAFFAELLE—*continued.*

£11. 0. 0 1796 HEAD OF A YOUNG MAN IN A SINGULAR CAP. *in black chalk* $7\frac{1}{4}$ *in by* 10. 1

58/ 1797 HEAD OF A YOUNG MAN *in black chalk; from the Collections of Roscoe and Heber* 8 *in. by* 10. 1

20/ 1798 HEAD OF A BOY, WITH TWO CHIMERICAL FIGURES *in pen* $7\frac{3}{4}$ *in. by* $5\frac{1}{2}$. 1

£39 1799 FIVE HIGHLY FINISHED STUDIES OF HEADS, *on prepared paper, heightened with white;* A BEAUTIFUL YOUNG FEMALE, holding a book in her hand; a Young Man; and two Old Men. On the reverse a highly finished drawing of the Virgin and Child, *heightened with white* $7\frac{1}{4}$ *in. by* $11\frac{1}{2}$. 1

DRAWINGS BY LEONARDO DA VINCI.

£54. 1800 PORTRAIT OF LUDOVICO SFORZA, CALLED "THE MOOR," A HIGHLY FINISHED DRAWING (LIFE SIZE) *in black chalk washed* 9 *in. by* 14. 1

£82 1800* GIOVANNI GALEAZZO, DUKE OF MILAN, A BEAUTIFUL HEAD OF A YOUNG MAN IN A CAP AND FLOWING HAIR *black chalk washed, heightened with white; from the Collection of Sir P. Lely* $10\frac{1}{2}$ *in. by* 11. 1 Adding t

END OF THE TENTH DAY'S SALE.

ELEVENTH DAY'S SALE.

FRENCH TOPOGRAPHY,

Illustrating Madame de Sevigné's Letters.

	LOT		
2/	1801	Various Views in Paris, Provence, &c., *some in colours*	100
/	1802	Coloured and Plain Views, various	100
/	1803	Views in the South of France, &c.	100
2/	1804	Miscellaneous, Paris, Franche-Comté, &c.	100
/	1805	Various, Paris, &c.	100
/	1806	A similar lot	100
/	1807	Views in Auvergne, Provence, &c.	100
2/	1808	Plan of Paris, by Gomboust, in nine sheets, engraved by Bosse *scarce*	1

TOPOGRAPHY OF HOLLAND, LOW COUNTRIES, AND GERMANY.

12/	1809	Historical Pieces, Revolutions, Battles, Fires, &c.	29
13/	1810	A Large View of Amsterdam, on several sheets; and a curious old View of Liège	2
15/	1811	Large Views of Rotterdam, Amsterdam, the Hague, &c.	5
3 of	1812	Historical Pieces relating to the Low Countries, France, &c. *some scarce*	14
37/	1813	The Murder of the De Witts; Execution of Counts Aigremont and Horn, by Benoist Rigaud; A Tournament; and the Synod of Dort	5
/	1814	Views and Plans of Brussels, Antwerp, &c.	100
/	1815	Views and Plans in the Low Countries, &c.	100

2/	1816	Views and Plans in Holland, &c.	100
2/	1817	M. de Saussure crossing Mont Blanc *highly finished in colours*	2
2/	1818	Views, Plans, &c., in Germany and the Low Countries	100
22/	1819	Gothic Cathedrals, Vienna, Strasburg, Rheims, &c. *several scarce*	17
20/	1820	Malines, by Hollar, in outline; and various Dutch and German Gothic Churches	24
1/-	1821	Interiors and Exteriors of Cathedrals, in lithography, by Quaglio	12
2/	1822	Interiors and Exteriors of Cathedrals, &c., various	50
3/	1823	Battles, Sieges, Plans, &c., relating to Germany and the Low Countries	50
5/	1824	Battles, Executions, and Historical, various	23
5/	1825	Views of Cologne, Saltzburg, Copenhagen, &c.	59
17/-	1826	Ancient and Modern Views of Heidelberg, The Great Tun, &c.	12
1/	1827	Maps, Views, Plans, &c., of Germany and the North	100
1/	1828	Etchings, Views in Munich, by Quaglio, &c.	10
1/	1829	Views in Cobourg, Vienna, the Rhine, &c.	100
1/6	1830	Views and Plans of Berlin, Dresden, Nuremburg, &c.	80
2/	1831	Ancient Views and Plans of Germany and Holland	100
4/	1832	Ancient Dutch and German Views, Plans, &c.	92
1/	1833	Views of Gothic Castles and other Buildings in Germany, by Quaglio	14

ITALIAN TOPOGRAPHY.

2/	1834	The Campanile at Venice, after Canaletto, by Lewis, *proofs*	5
5/	1835	Plans, Views, and Buildings of Padua, Brescia, Mantua, Como, &c.	58
3/	1836	Views, Plans, and Antiquities of Vicenza, Padua, Verona, &c.	30
5/	1837	An interesting Collection of Views, Plans, and Buildings of Milan, several of the Cathedral, &c.	65
3/	1838	Plans, Views, and Buildings of Genoa, Modena, Turin, &c.	72
5/	1839	The Rialto and Views of Canals, Palaces, &c., at Venice	33
11/	1840	View of the Bucentaur, Canals, Palaces, &c., at Venice	30
9/	1841	The Doge's Palace at Venice, The Bucentaur, &c.	40
2/	1842	Views of Cities, Churches, &c., in Italy, by Modern Engravers	43

1/	1843	Views in the Neighbourhood of Rome and Naples, after Hackaert, by Gmelin, &c.	11
2/	1844	Views and Plans of Naples, Sicily, &c.	57
4/	1845	Views and Plans of Rome, Interiors and Exteriors of Churches, &c.	50
3/	1846	Views of Naples, Sicily, the Vallambrosa, &c.	17
3/	1847	A Curious Old Plan of Rome, with Portraits of all the Popes and Roman Emperors, Exterior and Interior of St. Peter's, &c.	16
5/	1848	Ancient Buildings, Plans and Views of Rome	50
2/	1849	Plans, Views, &c., of Ancient Rome	50
3/	1850	Antiquities, Plans, &c., of Rome	50
1/	1851	Plans and Views of Italy, various	100
2/	1852	Plans and Views of Rome and the Coliseum	60
8/	1853	Ancient Buildings, Plans and Views of Rome	50
4/	1854	Ancient Churches, Views of Rome, &c.	70
5/	1855	Plans and Views of Italian Cities, Buildings in Rome, &c.	50
11/	1856	Views and Plans of Sicily, Naples, Rome, &c.	80
1/	1857	Views in Rome, in outline	91
12/	1858	A Curious Collection of Papal Processions, Progresses, Consistories, &c.	33
14/	1859	Historical Pieces, Tournaments, &c.	19
16	1860	Architectural and Antiquarian Views in Rome, &c.	100
3/	1861	Views and Antiquities in Rome, &c.	100
3/	1862	A similar lot	100
1/	1863	Antiquities and View of Sicily, Rome, &c.	100

TOPOGRAPHY OF SPAIN AND PORTUGAL, &c.

15/	1864	Plans, Views of Buildings, Cities, Historical Pieces, &c.	44
28/-	1865	Views of Buildings and Cities in Spain, by Louis Meusnier	55
1/-	1866	Views of Cities, Buildings, and Churches	32
22/-	1867	Ancient Views of the Escurial, Granada, &c.	13
1/	1868	Views in Greece, &c.; The Parthenon, by Cockerell; &c.	11
3/	1869	A large Plan of Adrian's Camp, Plans of Bologna, Rome, &c.	3
1/-	1870	A long View of the Falls of Niagara, after Graham, by Lewis	1

THE WORKS OF JULIO BONASONE.

*** The numbers refer to Bartsch, Vol. XV.

ANCIENT TESTAMENT.

35/ 1871 THE CREATION OF EVE, after Michael Angelo
most brilliant impression, with large margin (*B.* 1) 1

2/ 1872 Adam and Eve with the Serpent (2); Adam tilling the ground (3) 2

1873 Noah leaving the Ark, after Raffaelle (4), *very fine;* with the counter proof 2

9/ 1874 The Manna in the Desert, after Parmigiano (5), *very fine* 1

2/ 1875 The Cup found in Benjamin's Sack (6), with the Copy; Judith and Holofernes, after Parmigiano (7) 3

2/ 1876 JUDITH AND HOLOFERNES, after a design supposed by Raffaelle (8), *first state, before the plate was cut, very rare;* and the state described by Bartsch 2

1/ 1877 JUDITH AND HOLOFERNES, after Michael Angelo (9)
before the address 1

2/ 1878 The same, *with Lafrerii's address, large margin* 1

NEW TESTAMENT.

2/ 1879 The Shepherd's Offering, after Julio Romano (38), *very fine* 1

1/ 1880 The Adoration of the Shepherds, from Bonasone's own design (39), with a counter proof 2

15/ 1881 OUR SAVIOUR IN THE GARDEN OF OLIVES (40), after Titian
very fine and scarce 1

3/ 1882 Jesus Christ appearing to St. Peter, after Raffaelle, *fine* 1

3/ 1883 OUR SAVIOUR ON THE CROSS, after Titian (42), *scarce* 1

17/ 1884 JESUS CHRIST GIVING UP THE GHOST, after Michael Angelo
first state (*vide Dr. Wellesley's remarks*), *with the unfinished sky, perhaps unique* 1

9/ 1885 The same, as described by Bartsch 1

3/ 1886 Another impression 1

4/ 1887 ENTOMBMENT OF OUR SAVIOUR. after Titian (44), the upper part of the sky unfinished, *undescribed by Bartsch, very rare; from Sir M. Sykes' collection* 1

3/ 1888 Another, *before the shading on the right hand top of the print* 1

1888* The state as described by Bartsch 1

1889 THE RESURRECTION, after Titian (45)
curious first state, undescribed, with the sky behind the Saviour left in white; perhaps unique 1

1890 The same, as described by Bartsch 1

SUBJECTS OF THE VIRGIN.

1891 THE HOLY FAMILY (46), from Bonasone's own design, *scarce* 1

1892 THE VIRGIN CONTEMPLATING THE HOLY GHOST (49), from Bonasone's own design, *proof before the border;* and a fine impression with the border 2

1893 THE VIRGIN FAINTING IN THE ARMS OF THE THREE HOLY WOMEN, after Raffaelle, *rare* 1

1894 THE VIRGIN SEATED, WASHING THE FEET OF OUR SAVIOUR (51), an Angel and two females attending, after Julio Romano *rare* 1

1895 A similar subject to the above (52), but reversed, *very rare* 1

1896 THE VIRGIN SEATED AT THE FOOT OF THE CROSS, WITH THE BODY OF OUR SAVIOUR ON HER LAP (53), engraved from the Michael Angelo group sculptured for St. Peter's
fine, and very rare, with large margin 1

1897 Virgin and Child, with the Magdalen and St. John (54), after Parmigiano; and two copies 3

1898 The Virgin with the Infant Jesus, after Raffaelle (56) 1

1899 THE VIRGIN AND CHILD, WITH ST. BERNARD AND ST. JEROME (57), after Parmigiano, *scarce* 1

1900 THE VIRGIN AND CHILD AT THE FOOT OF A PALM TREE, after Raffaelle (59), *fine, with large margin* 1

1901 The Virgin weeping over the body of our Saviour, after Raffaelle (60) 1

1902 The Virgin and Child, in a landscape, with St. Jerome and St. Petronella (61), after Parmigiano 1

1903 The Virgin and Child, seated in the clouds (62), after Parmigiano, *a most brilliant impression* 1

1904 THE VIRGIN, SEATED AMONGST RUINS, WITH THE SAVIOUR, ST. JOSEPH AND ST. JOHN, after Raffaelle (63), *most rare* 1

1905 The Virgin, seated at the foot of the cross, with two Angels supporting the body of our Saviour (64), after M. Angelo 1

1906 ST. ELIZABETH KNEELING, HOLDING ST. JOHN, WITH THE VIRGIN, SAVIOUR, AND ST. JOSEPH, after Raffaelle (65)
very fine; one of the rarest of Bonasone's works 1

1907 VIRGIN SEATED ON A THRONE, THE INFANT CHRIST SLEEPING, HIS HEAD RESTING ON HER KNEE, WITH ST. JOSEPH AND ST. JOHN, after Michael Angelo (66), *scarce;* with a reversed copy 2

1908 Virgin, seated on the ground near a tree, suckling the Saviour, after Titian (67), *scarce, with large margin;* with the counter proof 2

1909 THE VIRGIN, WITH ST. ELIZABETH, AND OTHER RELATIONS OF JESUS CHRIST, after Julio Romano (68), *scarce* 1

1910 The same, *printed on grey paper* 1

1911 Virgin and Child, with St. Catherine, after Parmigiano (47); and two copies 3

1912 The Virgin reposing under a tree, holding the Saviour in her arms, with St. Joseph and St. John, in a landscape, after Titian (69), *with large margin* 1

SUBJECTS OF SAINTS.

1913 St. Paul with the Dragon, after Perino del Vaga (70), *fine, with very large margin* 1

1914 ST. CECILIA, WITH ST. PAUL AND THE MAGDALEN, after Raffaelle (74), *proof before the date, fine and rare* 1

1915 The Birth of St. John the Baptist, after Pontormo (76) 1

1916 THE SAME, IN THE FIRST STATE, *proof before the name of Lafrerii, fine, from the Mariette collection* 1

1917 St. George and the Dragon, after Julio Romano (77), *rare* 1

1918 A PROPHET AND SIBYL, after Michael Angelo (78) *fine and rare* 1

1919 Figure of a Man bearing a Cross, from the Last Judgment (79), after Michael Angelo 1

1920 THE LAST JUDGMENT, AFTER MICHAEL ANGELO (80) PROOF BEFORE ANY LETTERS, MOST RARE 1

1921 The same, *in the first state* 1

1922 The same, *with address of Salamanca* 1

HISTORICAL SUBJECTS.

1923 CLELIA CROSSING THE TIBER, after Polidoro (83), *first state* 1

1924 The same, *with Lafrerii's address* 1

1925 Constantine's Victory over Maxentius (84), after a design of Raffaelle 1

1926 The Introduction of the Wooden Horse into Troy (85), after Primaticcio 1

ANCIENT DRAWINGS—CONTINUED.

PAOLO VECELLI.

2/ 1927 A YOUNG MAN, in the costume of the period, a cap on his head, *pen and sepia washed* 4½ *in. by* 7. 1

VEROCCHIO.

20/ 1928 THE SAVIOUR. Two figures, one a study for our Lord; on the reverse, Figures and Animals
pen and sepia 6½ *in. by* 10. 1

W. VANDEVELDE—CONTINUED.

18/ 1929 FRESH WEATHER, with Dutch Shipping
pen and indian ink 8¼ *in. by* 5½. 1

25/ 1930 VIEW ON THE DUTCH COAST, with boats, fishermen, &c.
pen washed 16 *in. by* 9½. 1

3/ 1931 FISHING AND SAILING BOATS, in fresh weather
pen and indian ink 9½ *in. by* 6¼. 1

1/- 1932 DUTCH FISHING BOATS
black chalk; from the Sandby collection 19 *in. by* 14. 1

21/ 1933 A SHIP AND FISHING BOATS, in a fresh breeze
pencil 8 *in.* by 8. 1

1/- 1934 A SEA FIGHT, IN 1666, BETWEEN THE DUTCH AND ENGLISH FLEETS
slight sketch in black chalk 16 *in. by* 6. 1

4/- 1935 SHIPPING, *slightly tinted pen and pencil* 16 *in. by* 6¼. 1

1/- 1936 DUTCH FISHING BOAT
pen and pencil, slightly washed 8 *in. by* 5¾. 1

13/ 1937 A MAN-OF-WAR, and other vessels, on the Dutch coast
pen and pencil 8¼ *in. by* 4¾. 1

DRAWING BY CLAUDE.

15/- 1938 RUINS in the distance, and a cart in the foreground
from T. Hudson's Collection 4¾ *in. by* 3¾. 1

DRAWINGS BY TITIAN—CONTINUED.

12/- 1939 THE MILL. On a rising ground, in the centre a mill with rocks and trees
pen; from R. Holditch's Collection 8 *in. by* 9. 1

DRAWINGS - *continued.*

£10. 10. 0 1940 MARY MAGDALEN. In the centre a small waterfall, to the right the Magdalen is seated in extacy, to the left rocks and tress

from the Collections of Cosway and Holditch 10¾ *in. by* 7½. 1

£5. 5. 0 1941 THE HOUSE OF TITIAN AT CADORE. In the centre a tower; to the right a small church; to the left, water, over which is a one-arched bridge, *pen* 12 *in. by* 5½. 1

7of 1942 Two Figures, male and female, kneeling in the centre of the composition; Italian buildings in the background

pen; from the West, Lawrence and Esdaile Collections 8¼ *in. by* 9. 1

£11. 0. 0 Bale 1943 ENTRANCE TO A WOOD, studies of trees, &c.

in pen 12½ *in. by* 8½. 1

18/- 1944 A PROCESSION, PROBABLY A HUNTING PARTY OF THE COURT OF CHARLES V, and ten ladies and gentlemen on horseback, one with a falcon on his wrist

pen; from the Lely, Lawrence and Esdaile Collections 16 *in. by* 6¼. 1

20/ 1945 THE PETER MARTYR. A sketch for this subject differently treated from the picture; four figures to the right, in the middle of a forest

free pen; from the Lawrence, De Fries and Esdaile Collections 15 *in. by* 9½. 1

15/ 1946 A WATER MILL. A rocky landscape with buildings

pen; from the Cosway Collection 10 *in. by* 7½. 1

25/ 1947 TWO EMPERORS, in conversation

black and white chalk; from the Lawrence and Esdaile Collections 7½ *in. by* 10½. 1

21/- 1948 ABRAHAM'S SACRIFICE

in black and white chalk on grey paper; from the Lely, Lawrence and Esdaile Collections 10 *in. by* 9. 1

DRAWINGS BY VANDYCK—continued.

£5. 8. 0 1949 A LANDSCAPE. An open country with trees

on grey paper, in water colours 15½ *in. by* 9½. 1

9/ 1950 THE SAVIOUR AND ST. JOHN THE BAPTIST, *in sepia, with the painter's autograph*, 12¼ *in. by* 9¼; at the back are some architectural sketches in pen

DRAWINGS—*continued.*

1951 PORTRAIT OF RUBENS
pen washed; from the Collection of Van Haken 7¼ *in. by* 10¾. 1

1952 PORTRAIT OF THE ARCHDUKE FERDINAND
in black chalk, on brown paper; from the Collections of Sir Joshua Reynolds and Thomas Hudson 9¼ *in. by* 14. 1

1953 FULL-LENGTH PORTRAIT OF THE PRINCE OF WALES, afterwards Charles II, *in black chalk, on grey paper;* at the back is a Study of a Lady, *in chalk,* from a Venetian picture
from the Collections of Sir Joshua Reynolds and Thomas Hudson 1

1954 PORTRAIT OF THE DUKE OF YORK, afterwards James II, full length
study on grey paper; from the Collections of T. Hudson, Richardson, and Sir Joshua Reynolds 9 *in. by* 14½. 1

1955 PORTRAIT OF PRINCESS MARY, afterwards Princess of Orange
in black chalk, on prepared paper 9 *in. by* 13. 1

1956 A FEMALE HEAD
a splendid study in black chalk and sepia 8 *in. by* 10¾. 1

LEONARDO DA VINCI.

1957 A PROFILE OF A YOUNG FEMALE, looking to the left
in red chalk 6½ *in. by* 9. 1

1958 A NAKED FEMALE
a beautiful and highly finished drawing, black chalk and sepia, heightened with white and tinted; from the Collection of Count Geloso 7 *in. by* 10. 1

1959 HEAD OF A YOUNG FEMALE, looking down
pen, on prepared blue paper, washed, heightened with white 5½ *in. by* 7¼. 1

DRAWINGS BY RAFFAELLE—CONTINUED.

1960 PROPHET AND SIBYL. The right side of the composition in the Vatican; the Sibyl is seated pointing to a tablet, a Cherub behind her, *pen and sepia, heightened with white;* on the reverse Sketches in pen 8 *in. by* 10. 1

DRAWINGS—*continued.*

£15 · 15 · 0 1961 SIX FULL-LENGTH MALE FIGURES SEATED. Part of an altar is seen to the left; at the back of the seated figures are eight persons standing, the one nearest to the right resembling Raffaelle himself, *on prepared paper in pen, heightened with white and highly finished;* on the reverse, a sketch *in pen* of a Man asleep $7\frac{1}{4}$ *in. by* 10. 1

Colnaghi

£5 . 0 . 0 1962 THE PROPHET

a drawing in black chalk; from the Collections of Richardson and Bouverie $8\frac{1}{2}$ *in. by* $11\frac{1}{4}$. 1

END OF THE ELEVENTH DAY'S SALE.

TWELFTH DAY'S SALE.

ENGLISH TOPOGRAPHY.

	LOT		
16/	1963	General View of London, from A. Vanden Wyngaerde's drawing in the Bodleian	1
£7. 2. 0	1964	A miscellaneous collection of London Topography, Views, Buildings, &c.	200
10/	1965	Views in different Counties of England	200
£5. 17. 0	1966	Topography, Seals, Churches, &c.	100
8/	1967	Gentlemen's Seats, Churches, Views, &c.	200
21/	1968	Curious Fan Mounts, Interior of Marylebone Gardens	2
42/	1969	Large Views of St. Paul's, the Parks, &c.	35
27/	1970	The Citie of London, a Plan of the period of Elizabeth, and a copy of the same, called the Countryman's Guide	2
60/	1971	Kipp's View of London and St. James's Park, in ten sheets	1
9/	1972	English Topography; Windsor, by Hogenberg, &c.	53
2/	1973	Views of Claremont, &c.	16
2/	1974	English Maps, Plans, &c.	27
20/	1975	Ancient and Modern Views of England	16
15/	1976	Views of Windsor, St. George's Chapel, &c.	64
12/	1977	Various, illustrating Windsor Castle, *some curious*	56
2/	1978	The Cieling at Windsor, with Portrait of Charles II, by Vandrebank, after Verrio	2
6/	1979	Views and Plans of Windsor, *plain and coloured*, &c.	28
11/	1980	Exterior Views of the Castle, Parks, &c.	50
14/	1981	Views in the Park, Environs of Windsor, &c.	50
56/	1982	A similar lot	50

THE WORKS OF BONASONE—*continued.*

9/	1983	CIRCE AND THE COMPANIONS OF ULYSSES, after Parmigiano (86), *proof before the border and the painter's name, rare;* and a fine impression, *with the border*	2

4/ 1984 Bacchus, after Julio Romano (90) ; Marsyas tied to a tree (91) ; Jupiter and Juno (92) 3

4/ 1985 JASON AND MEDEA, from Bonasone's design (98)
very fine, with large margin 1

11/ 1986 THE RISING SUN, POETICALLY TREATED. Bonasone's most careful work (99)
a very rare impression of this beautiful print, being with the sky unfinished, and before the monogram 1
*** A similar state is in the Imperial Library, Vienna.

4/ 1987 The same Print, as described by Bartsch
very splendid impression 1

6/ 1988 Alexander and Roxana (108), after Raffaelle
very fine, P. M. 1662 1

30/ 1989 CUPID SURPRISED IN THE ELYSIAN FIELDS (101)
one of the finest and rarest works of the master 1

2/ 1990 Another impression 1

10/ 1991 Mercury and the Daughters of Aglarus (102), *fine* 1

20/ 1992 Cupid, seated by his Mother on a car filled with the attributes of those Gods who have felt the power of love (105), *fine* 1

17/ 1993 THE TRIUMPH OF LOVE IN HEAVEN AND ON EARTH (106)
before the address, Tom. Bart ex. *rare* 1

19/ 1994 The same, *with the address* 1

3/ 1995 Education of Jupiter (107), after Julio Romano 1

3/ 1996 Neptune and the Nymph Philaris (108), after Julio Romano, with the Counter Proof 2

6/ 1997 The Rape of Europa, after Raffaelle (109), *a splendid impression*, with the Counter Proof 2

3/ 1998 Hercules with Geryon's Flock (110), *P. Mariette*, 1669 1

1/ 1999 Another impression, *with large margin* 1

5/ 2000 The Goddess Flora (111), after Julio Romano 1

15/ 2001 THE JUDGMENT OF PARIS, after Bonasone's design (112)
in a unique state, before the sky to the right was engraved 1

2/ 2002 The same, *in the finished state, fine* 1

9/ 2003 The Loves and Jealousies of Juno, in twenty-two plates including Frontispiece (113 to 134) 22

10/ 2004 Four Statues in Niches, Leda, Diana, &c. 4

28/ 2005 THE LOVES OF THE GODS (146 to 164)
proofs before the Italian verses, very fine and of extreme rarity and value, with the Frontispiece 15

78/ 2006 A COMPLETE SET OF THE LOVES OF THE GODS (146 to 164)
with the Italian verses, including the Frontispiece, *very fine and rare* 20

2007 Juno in the Air, watching Jupiter and Io (152)
A CURIOUS UNFINISHED PROOF, *with large margin* 1

2008 The Thermes of the God Silvanus (165); the Thermes of Hercules (166) 2

2009 Venus and the Graces, after Raffaelle (167) 1

2010 MERCURY AND MINERVA (168)
first state, before the borders were cleaned, scarce 1

2011 SATURN SEATED IN THE CLOUDS (169) from Bonasone's design
very scarce; "cette piece est belle et rare." Bartsch 1

2012 Pan with a Nymph (170), *very fine;* with the copy by the Master I. H. S. 2

2013 PAN SEATED, WITH A NYMPH (170)
one of the finest works of the master, in splendid condition, with large margin 1

2014 Time surrounded by his three children, Pluto, Neptune, and Jupiter (172), after Julio Romano 1

2015 Four Sea Nymphs with Marine Gods (173), *very fine* 1

2016 An Allegorical Subject, two old men looking at a star, with several female figures (175); a Landscape with a Temple (176) 2

2017 A similar lot 2

2018 MALES AND FEMALES BATHING, from Bonasone's design (177), *very fine;* with a curious fragment from an unfinished impression, with a serpent in the corner instead of the Caduceus 2

2019 A Young Child exposed at the top of a tower; Apollo in the clouds (174), *very fine;* with a duplicate inpression, *on blue paper* 2

2020 Exterior Decoration of a Temple (350) 1

2021 Another, similar 1

2022 Decoration, half interior, half exterior, of the Temple of Neptune at Rome (351) 1

2023 STATUE OF MARFORIO near a Portico, Pasquin in a boat (352)
curious and rare 1

2024 Friezes and Ornaments from the Antique (353, 354) 2

2025 Whole-length Anatomical Figures (329-341), *rare* 13

2026 JOHN BERNADIN BONIFACE DORIA (342)
first and second states, most rare 2

2027 PHILIP II, KING OF SPAIN (343), *rare and fine* 1

2028 PORTRAIT IN PROFILE OF MICHAEL ANGELO (345)
unfinished proof before all letters 1

2029 THE SAME, *very fine impression* 1

2/	2030	Curious Old Copies of the same	3
4/	2031	Portrait of Raffaelle (347), *first and second states*	2
11/	2032	Nicholles Ardinghello (341) *first state, before the plate was cut, not mentioned by Bartsch*	1
4/	2032*	The same, *the plate as described by Bartsch*	1
30/	2033	Pope Marcellus (349) in his Pontifical robes, *P. M.* 1676 *very fine*	1
1/	2034	The same, *in the second state*	1
17/	2035	Cardinal Bembo (344) *very fine impression, with large margin*	1
2/	2036	The same, *with Orlando's address*	1
9/	2037	Franciscus de Moretus, *very rare*, with two Copies, *undescribed*	3
15/	2038	Holy Family, St. Mark, Hercules and Omphale, &c.	5
39/	2039	Plates to the Passion of Christ, *complete*	28
7/	2040	Another set, *wanting six*	22
1/	2041	Various odd Plates	12
3/	2042	Busts of Jupiter and Juno, Minerva, &c.	8
2/	2043	Nymph and Satyrs, Achilles, &c.	5
2/	2044	A Man fighting with a Dragon, Sea Nymphs, &c.	1
2/	2045	Adoration of the Shepherds	1
21/	2046	The Triumph of Love, *fine*	1
5/	2047	Mars and Venus, after Titian, two impressions, *one unfinished*	2
10/	2048	Mars and Venus, after Titian *most brilliant, with large margin*	1
2/	2049	The Satyr with a Nymph, and the Sea Nymphs	2
6/	2050	The Head of the Medusa *very rare and fine, with large margin, Mariette*, 1661	1
3/	2051	Whole-length Figures of Gods and Goddesses; Head of a Satyr, *scarce*, &c.	5
1/	2052	The Statue of Apollo, in a niche, *undescribed, very rare*	1
1/	2053	Adoration of the Shepherds (15), *scarce*	1
8/	2054	Francis Floris, *one very fine, with large margin*	2
3/	2055	Eneas and Anchises, after Raffaelle, *scarce*	1
1/	2056	Paul Preaching and Companion, after P. del Vaga	3
4/	2057	A Bacchanalian Scene (103); Neptune (104); Neptune in his Car (96)	4
2/	2058	Silenus on an Ass (88); Midas (89)	2
13/	2059	Emblems	40
5/	2060	Full lengths of a Monk and a Saint, after Salviati, with the Original Drawing	2

1/	2062	Odd Plates of Anatomical Figures	8
3/	2063	Doubtful Subjects, *some rare*	18
3/	2064	Doubtful Subjects, various	5
2/	2065	Various, style of Bonasone	4

ANCIENT DRAWINGS—CONTINUED.

GASPARO VANVITELLI.

42/ 2066 VEDUTA DI GROTTA FERRATA. A Castle with a bridge to the left, water in the foreground, mountains in the distance
pen, indian ink and sepia, signed "Gasparo Van Witel"
16 *in. by* 10. 1

FREDERIC ZUCCARO.

19/ 2067 A CAVALIER AND LADY EMBRACING, in the centre of the drawing; above a banderole, with a motto
pen and indian ink *in. by* . 1

10/ 2068 A MARRIAGE CEREMONY IN FLORENCE. A Cardinal under a canopy joining the hands of a Prince and Princess, surrounded by several figures in the costume of the sixteenth century
from the Collections of C. Rogers and J. P. Zoames
12 *in. by* 10. 1

WATTEAU.

15. 0 2069 HEAD OF A YOUNG FEMALE, looking down, a ruff round her neck, *red and black chalks* 6 *in. by* $8\frac{1}{4}$. 1 Hogarth

GEORGIO VASARI.

80/ 2070 DANTE, PETRARCH, BOCCACIO, GUIDO CAVALCANTI, FICINO, AND ANGELO POLIZIANO, surrounding a table, on which are various attributes of the sciences
pen washed, heightened with white $11\frac{1}{4}$ *in. by* $12\frac{1}{4}$. 1

TADDEO ZUCCARO.

42/ 2071 ST. JOHN PREACHING IN THE WILDERNESS. The Saint is standing in the centre of the composition, surrounded by sitting and kneeling figures, *pen and sepia, heightened with white, on grey paper;* on the reverse, an Old Man on his knees, *in black chalk; on the Vasari mount*
9 *in. by* $13\frac{1}{2}$. 1

DRAWINGS—*continued.*

2072 ITALIAN PEASANTS in the foreground, an archway and buildings in the background; on the skirt of the boy's jacket is written "Tadeo Zuccaro" $7\frac{1}{4}$ *in. by* $15\frac{1}{2}$. 1

2073 THE GENIUS OF PAINTING. A Female with a scroll in her hand, on which is an allegorical representation of Nature, a palette, and attributes of painting in the foreground; *signed "Tadeo Zuccaro"*
pen and sepia $5\frac{1}{4}$ *in. by* 12. 1

2074 A Pope in his pontificals, seated on a throne; surrounding him to the right and left Cardinals are seated, with standing attendants; a Knight is kneeling on the steps of the throne offering a present to the Pope; in the foreground are splendid vases, in the background an altar
pen and sepia, heightened with white 18 *in. by* 13. 1

PAUL VERONESE.

2075 SEVERAL FULL-LENGTH FIGURES, in elegant costume under a canopy, probably the Betrothal of Catherine de Medicis
pen and sepia, highly finished 10 *in. by* $9\frac{1}{2}$. 1

ZUCCARELLI.

2076 THE FISHERMAN. A Man seated, fishing; a Female with a basket standing by his side; with castles, trees, &c.
pen and sepia 13 *in. by* $7\frac{3}{4}$. 1

2077 OUR SAVIOUR AND THREE OF THE APOSTLES, in a landscape, with buildings, trees, &c.
highly finished in sepia and indian ink, heightened with white; from Paul Sandby's Collection 19 *in. by* 13. 1

WATERLOO.

2078 A DUTCH VILLAGE, with trees and figures
black chalk 16 *in. by* $12\frac{1}{4}$. 1

2079 A STACK OF COTTAGES in the distance, with steps running down from the houses; in the centre trees, palisades, &c.
15 *in. by* 12. 1

2080 INTERIOR OF A WOOD
pen and indian ink, on blue paper 21 *in. by* 16. 1

2081 STUDY OF PINE TREES
in black and white chalk, washed $11\frac{1}{2}$ *in. by* 16. 1

DRAWINGS—*continued.*

21/ 2082 A PARK SCENE, with a lake in the foreground, surrounded by trees; *from the Esdaile Collection* 20½ *in. by* 11½. 1

W. VANDEVELDE—CONTINUED.

5½/ 2083 BOATS IN A FRESH BREEZE, with distant View of the Dutch Coast, *pen and indian ink* 9½ *in. by* 6¼. 1

5/ 2084 SAILING AND FISHING BOATS in calm weather *pen, pencil and indian ink* 17 *in by* 7½. 1

5/ 2085 THE HULL OF A MAN OF WAR *a careful drawing in pen, pencil and indian ink, signed "W. V. V. f. 1663"* 8 *in. by* 8. 1

20/ 2086 MEN OF WAR in full sail, *black chalk* 14 *in. by* 8¾. 1

50/ 2087 VIEW ON THE DUTCH COAST, with a man of war in a fresh breeze 10 *in. by* 6. 1

11/ 2088 SHIPPING in a calm, *pen and indian ink* 7½ *in. by* 5. 1

7/ 2089 SHIPPING in stormy weather *pen and pencil, slightly washed* 7 *in. by* 4¾. 1

26/ 2090 A MAN OF WAR in full sail, with other vessels *pen and pencil, washed with indian ink* 8 *in. by* 6. 1

£5. 2091 THE DUTCH FLEET *pen, pencil and indian ink* 16¼ *in. by* 6. 1 Hogarth

10/ 2092 A MAN OF WAR in stormy weather, *pencil* 9 *in. by* 6½. 1

VANDYCK—CONTINUED.

21/ 2093 A KNIGHT OF THE GARTER, standing in a room by the side of a table. The room is adorned with tapestry, representing St. George and the Dragon *black chalk, washed, on grey paper* 9¼ *in. by* 7¾. 1

21/ 2094 PORTRAIT OF JOHN MALDER, Bishop of Antwerp *in black chalk, on grey paper* 5½ *in. by* 7¼. 1

3/ 2095 PORTRAIT OF HENRIETTA MARIA *black chalk, on grey paper, with the painter's autograph; at the back a study of a Hand in pencil; from the Collections of Sir Joshua Reynolds, Thomas Hudson, and Richardson* 8½ *in. by* 9½. 1

30/ 2096 THE HOLY FAMILY *in black chalk, on grey paper; from the Collection of Sir Joshua Reynolds, P. H. Lancrink* 13 *in. by* 10¾. 1

DRAWINGS—*continued.*

2/ 2097 A MAN SEATED, *in black chalk, washed* 7 *in. by* 8¼. 1

70/- 2098 A LANDSCAPE, trees and rocks
a water colour drawing, on grey paper 15 *in. by* 9½. 1

£5. 0. 0 2099 A LANDSCAPE, trees in a forest
Colnaghi *a beautifully coloured study, on grey paper, signed "A. V. D."* 10 *in. by* 7. 1

3/ 2100 ANCIENT ARMOUR, &c.
indian ink, washed, on brown paper; from the Collection of P. H. Lancrink 10 *in. by* 15. 1

£12. 0. 0 2101 PORTRAIT OF ADRIAN STALBENT
Clement *in black chalk, on grey paper* 7¾ *in. by* 10. 1

12/ 2102 MUSICIANS. Three whole-length figures walking in procession, *black chalk* 10¼ *in. by* 6¾. 1

DRAWINGS BY TITIAN—CONTINUED.

40/ 2103 LANDSCAPE. Rising ground with two trees in the centre, by the side of which a man is driving a donkey; a farm house to the left, with a town in the distance
pen; from the Lawrence and Esdaile Collections 10½ *in. by* 7½. 1

63/ 2104 ABRAHAM'S SACRIFICE. Isaac is represented naked, kneeling on a stone; to the right Abraham preparing for the sacrifice; a goat entangled in a bush; landscape, trees and buildings, *pen* 10 *in. by* 8. 1

£6. 10. 0 2105 A LANDSCAPE. A female, with a musical instrument by her
Colnaghi side, lying at full length on the ground, towards the centre from the right; a wooden bridge to the left. The landscape represents the Castello of Ladona and the range of Mamorola mountains
pen; from the Lawrence and Esdaile Collections 16 *in. by* 10. 1

£6. 0. 0 2106 THE DUKE OF ALVA. He is represented with a beard,
Do and in armour, *red chalk* 8 *in. by* 10½. 1

£7. 0. 0 2107 THE FAT AND LEAN FLUTE PLAYERS. Two men,
Earl of Warwick seated, to the left of the drawing, one with a flute in his hand, the other playing the instrument; houses, &c. in the background
from the West, Lawrence and Esdaile Collections 7½ *in. by* 6. 1

£18. 0. 0 2108 PORTRAIT OF PHILIP II, seen in profile, in armour, within
Addington a circle
free pen; from the Lawrence and Esdaile Collections 6½ *in. diameter.* 1

DRAWINGS—*continued.*

£42 Malcolm

2109 ST. HUBERT. The Saint is kneeling in the centre of the drawing; the stag with the crucifix between its horns standing by the side of some trees to the right; a ruined castle in the distance; the Saint's horse to the left
from the Esdaile Collection 12⅛ *in. by* 8¼. 1

£6. Clement

2110 A SLIGHT LANDSCAPE; trees and buildings in the centre; a shepherd with his flock, seated, to the right
in pen; from the De Fries, Mariette, Lawrence and Esdaile Collections 11½ *in. by* 4½. 1

£10.15 Hogarth

2111 ADORATION OF THE SHEPHERDS. St. Joseph, kneeling, to the right; in the middle distance the Virgin watching over the Saviour in its cradle; seven shepherds and shepherdesses filling the left of the composition with their offerings
free pen, washed; from the Reynolds Collection 11 *in. by* 9¾. 1

*** On the reverse, in Barnard's handwriting: "This very capital drawing came to me from Dr. Mead, and is another of those sent from Italy by Boitard, who pretended to have purchased it of the widow of Titian's grandson, as Dr. Askew informed me; but if the drawing does not speak for itself, all this is nothing."

£8 Colnaghi

2112 ST. JEROME, seated on a bank at a marble table, reading; the trunk of a tree and the lion to the left; in the distance the view of Murano, *in red chalk*, 8¼ *in. by* 6½
Four Saints seated, *a slight sketch in pen*, 3½ *in. by* 2½
both from the Lely, Lawrence and Esdaile Collections 2

DRAWINGS BY RAFFAELLE—CONTINUED.

11/

2113 OUR SAVIOUR, a Study for the Taking down from the Cross
pen 8 *in. by* 14¼. 1

2/

2114 A LANDSCAPE with trees and buildings
in pen 10 *in. by* 7¼. 1

50/

2115 A YOUNG FEMALE, seen from the front, *pen* 3 *in. by* 5. 1

10.10 Holloway

2116 THE CORONATION OF THE VIRGIN. Our Saviour on the left, placing a crown on the head of the Virgin, who is seated on clouds, with angels by her side; eleven male and female Saints contemplating the scene
pen and sepia, in Raffaelle's early manner 11 *in.* 15. 1

END OF THE TWELFTH DAY'S SALE.

THIRTEENTH DAY'S SALE.

ENGLISH TOPOGRAPHY AND HISTORY.

	LOT		
1/	2118	Historical pieces published by the Antiquarian Society	8
3/	2119	Topographical and Historical pieces, various prints and drawings	108
38/	2120	Engravings and Drawings. Views of London, Plans by Capon, &c.	100
1/	2121	Colonel Trench's Plan for the proposed Quay on the North Bank of the Thames, 1823	1
2/	2122	BEDFORDSHIRE. Plans, Maps, Views, Country Houses, &c.	100
30/	2123	BERKSHIRE. Views and Antiquities, drawings by Paul Sandby, the Parks, &c.	50
7/	2124	Berkshire. Plans, Views, Churches, Seats, &c.	29
20/	2125	Berkshire. Views of Windsor, Eton, &c.	80
2/	2126	ESSEX. Views of Churches, Country Houses, Ruins, &c.	52
8/	2127	BUCKINGHAMSHIRE. Views of Towns, Churches, Country Houses, Plans, Ruins, &c.	100
5/	2128	STAFFORDSHIRE. Towns, Plans, Views, &c.	100
2/	2129	Staffordshire. Ruins, Castles, Views, &c.	100
2/	2130	Staffordshire. Churches, Plans, Views, &c.	100
2/	2131	Staffordshire. Villages, Churches, Plans, &c.	100
6/	2132	Staffordshire. Old and modern Views of Lichfield and Environs	155
5/	2133	SUSSEX. Cowdray, Chichester, &c.	150
70/	2134	Sussex. Maps, Plans, Gentlemen's Seats, &c.	150
6/	2135	Sussex. Arundel, Broughton, &c.	84
7/	2136	Sussex. Hastings and Environs	230
5/	2137	Sussex. Lewes and Environs	180
8/	2138	Sussex. Mayfield, Rye, Shoreham, &c.	148

12/	2139	Sussex. Winchilsea, &c.	250
7/	2140	Sussex. Battle, Boxgrove, &c.	140
7/	2141	Sussex. Bayham, Bramber, &c.	120
11/	2142	Sussex. Cowdray, Chichester, &c.	180
8/	2143	Sussex. Chichester, the Cathedral, &c.	250
19/	2144	Sussex. Goodwood and Environs	200
13/	2145	Sussex. Arundel Castle, Bodeham and Environs	100
11/	2146	Sussex. Hurstmonceaux, Winchilsea, &c.	100
13/	2147	Sussex. Brighton and Worthing	125
8/	2148	CAMBRIDGE. Plans of the Town and Country; two by Hollar; Buck's Views, Costume, &c.	40
13/	2149	Cambridge: Large Views of King's College. Newmarket: The Great Carriage Match, &c.	8
3/	2150	Cambridge. Views of Colleges, &c. by Malton	14
3/	2151	Cambridge. Views from the Almanacks	17
3/	2152	Cambridge. Old Views of Colleges, &c.	150

TOPOGRAPHY OF OXFORDSHIRE.

26/	2153	Views of Littlemore, Minster Lovell, Osney, &c.	100
7/	2154	Ruins of Stanton Harcourt, etched by Lord Nuneham	4
2/	2155	Another set	4
2/	2156	Another set, with a duplicate of one of the plates	5
22/	2157	Views of Nuneham-Courtenay, New Bridge, &c.	110
32/	2158	Views and Plans of Stanton Harcourt, Thame, &c.	100
40/	2159	Water-colour drawings, various	21
38/	2160	Drawings, *in pencil*, by W. Turner of Oxford; one by Varley, &c.	4
3 of	2161	Antiquities, Mosaics, Monuments, Tombs, &c.	100
3 of	2162	Maps of the County, *several scarce*	28
3 of	2163	Views of Blenheim, various, *plain and colours*	84
4/	2164	Views of Caversham, Chipping-Norton, Ditchley, Dorchester, &c.	100
34/	2165	Views of Godstone, Grey's Court, Henley-on-Thames, &c.	114
14/	2166	Small Maps and Plans, one by Hollar	47
8/	2167	Views and Elevations of Blenheim	15
32/	2168	Addisbury, Broughton, Beaumont, &c.	64

THE UNIVERSITY AND TOWN OF OXFORD.

35/	2169	Large Plan, with surrounding buildings; View of the City, by Kipp, &c.	4
30/	2170	Toms' View of the City; Kipp's large Plan, &c.	5
34/	2171	The same	5
10/	2172	A similar lot	7
44/	2173	Ancient and modern Views of the City	85
20/	2174	Various Views of the City	30
30/	2175	Plan of the Town, by Hollar; Hoefnagle's View, &c.	37
1/	2176	Radcliffe Library, *in colours*, by Austin	1
6/	2177	City Churches, Town Hall, North Gate, &c.	10
35/	2178	Various Views of the Churches of St. Mary, St. Martin, &c.	50
40/	2179	Churches, Buildings, &c.	86
61/	2180	Churches, Streets, Buildings, &c.	52
42/	2181	The Tower, Town Hall, and various	74
9/	2182	View of the City and the High Street, after J. M. W. Turner, by Pye, &c.	4
15/	2183	View of the City, by Skelton, Lewis, Whessell, &c.	4
18/	2184	The Cathedral, &c. after Buckler	4
3/	2185	Carfax Conduit, after Harris, by Cotton, duplicate copies	9
50/	2186	Historical pieces, various, &c.	30
10/	2187	The Installation, by Worlidge, in 1761, *different states, etchings, proofs, &c.*	5
40/	2188	Exterior and Interior of the Theatre, Printing Office, &c.	80
28/	2189	Miscellaneous Views of the Town, Colleges, &c.	100
21/	2190	Small Views of the Colleges, *neatly engraved from the "Delices de la Grande Bretagne"*	100
24/	2191	Miscellaneous Towns and Colleges, &c.	100
	2192	A similar lot	100
35/	2193	Large Views, Plans of the Town, Colleges, &c.	40
34/	2194	Large Views of Colleges, Plans, &c.	28
10/	2195	Views of the Town, Colleges, &c.	22
48/	2196	Magdalen College and Antiquities	88
40/	2197	St. Peter's College and Antiquities	54
33/	2198	Colleges of All Souls and All Saints	52
35/	2199	Bodleian Library, Baliol and Botanical Gardens	65
45/	2200	Queen's College	60
45/	2201	Christ Church College	54

20/	2202	Small Views of Colleges, various	108
30/	2203	New College	50
55/	2204	Wadham, Corpus Christi, Pembroke, Worcester, Oriel, and Brazen Nose	56
37/	2205	Merton and University Colleges	88
36/	2206	St. Giles, St. Mary, St. Clements, and St. Aldgate	62
40/	2207	Ashmolean Museum, Hall, &c.	46
50/	2208	Various Views of Colleges, after Rooker, &c.	84

OXFORD ALMANACKS.

£44	2209	A MOST CURIOUS AND VALUABLE COLLECTION OF OXFORD ALMANACKS, from the year 1676 down to the year 1866, with the following omissions, 1678, 1680, 1681, 1682, 1683, 1684, 1823, 1834, 1857, 1859; amongst the early ones are to be found impressions of both plates which were engraved for the same year; in the latter ones, scarce etchings, unfinished and finished proofs, *among these some rare and fine*, after J. M. W. Turner's drawings; making altogether a Collection of Three Hundred and Sixty Prints, in addition to these TWENTY-TWO OF THE ORIGINAL DRAWINGS. Many descriptions in MSS. by the late Dr. Wellesley	382
85/	2210	A Collection of Almanacks, *not complete*, from 1657 to 1859, *many of them proofs and scarce*—158 *years*	158
21/	2211	A similar lot, *some proofs*	136
10/	2212	A similar lot, *some proofs*	118
31/	2213	A similar lot	92
34/	2214	A similar lot	78
13/	2215	A similar lot	53
14/	2216	Another	37
5/	2217	Another	31
6/	2218	Another	20
5/	2219	Duplicates, various	33

DRAWINGS IN PENCIL AND WATER COLOURS.

OXFORD AND COUNTY.

55/	2220	Sketches in Pen, Pencil, and Sepia, Environs of Oxford	44
13/	2221	Sketches in Oxfordshire, &c.	40
30/	2222	Pencil and Sepia Sketches, various	40
49/	2223	Views in Oxford and surrounding Country, *in sepia*	40
£5. 12. 0	2224	Sketches in Pen and Sepia, various	30
29/	2225	Views in Pencil, Environs of Oxford	30
33/	2226	A similar lot	30
90/	2227	Pencil, Pen, and Water-Colour Drawings, various	21
60/	2228	Miscellaneous Sketches in Pencil, &c.	30
8/	2229	Monumental Drawings, *in pen*	9
£12.	2230	Interior and Exterior Ornaments of Colleges and Churches in Oxford, by Mackenzie, Jowett, &c., executed for Skelton's Work on Oxford, *pen and sepia*	82
	2231	Antiquities, various, by the same, for the above work	28
5/	2232	Exteriors and Interiors of Colleges *highly finished in water colours* Lithographs	6
37/	2233	Interiors of the Bodleian Library, Gateway at St. John's, Oriel Window of Christ Church, &c., by Buckler	6
27/	2234	Drawings in Oxford, by R. Nicholson *in pen and pencil, washed*	28
£10	2235	Sketches in Oxford, from Nature, by J. B. Malchair, *fifty-two, in a volume*	52
8/	2236	View in Oxford, by Bishop James, in the style of Richard Wilson *on grey paper, black chalk, heightened with white*	1

7/	2237	CAMBRIDGE. Views of Colleges, Exteriors, Interiors, Antiquities, &c.	13
2/	2238	Cambridge. Views and Antiquities, various	50
15/	2239	Cambridge. Colleges, Churches, &c.	150
8/	2240	Cambridge. Colleges, Interiors, &c., chiefly book plates	200

16/	2241	DRAWINGS by Bromley, Views of Lambeth, Vauxhall, Grosvenor House, &c., *in pencil and colours*	12
63/	2242	Drawings in Water Colours, Views in Sussex, Arundel Church, &c.	12

ENGRAVINGS FRAMED AND GLAZED.

1/	2243	Christmas Carol; Entry into Jerusalem; and Infant Piety, *coloured*	3
18/	2244	Maria Ruten, after Vandyck, by Meyssens; and Vandyck, by Gaywood, *in carved frames*	2
1/	2245	Abraham and the Angels, after Raffaelle	1
1/	2246	Cathedral of Freybourg, *black and gilt frame*	1
1/	2247	St. Francis at his Prayers, etched by Bolognese	1
1/	2248	The Acropolis at Athens, by Cockerell	1
11/	2249	Charles and Henrietta Maria, after Vandyck	1
2/	2250	The Triumph of Christ, after Titian	1
2/	2251	Lord Grenville, by Fittler, *proof*	1
36/	2252	Julius Charles Hare, after Richmond, by Robinson *private plate, proof*	1
1/	2253	St. Francis preaching, after Rubens, by Marinus	1
6/	2254	The Presentation, after Rubens, by Pontius	1
7/	2255	The Last Supper, after Rubens, by Vosterman	1
4/	2256	The Transfiguration, after Raffaelle, by Dorigny	1
6/	2257	St. Ignatius Loyola, after Rubens, by Marinus	1
8/	2258	Descent from the Cross, after Rubens, by Vosterman *fine and scarce*	1
7/	2259	Madonna degli Ansidei, after Raffaelle, by Gruner	1
1/	2260	Lord Beresford, by Payne	1

DRAWINGS FRAMED AND GLAZED.

1/6	2261	View near Naples, *in water colours*	1
3/6	2262	A pair, Views in Sicily, *in body colours*	2
3/	2263	A pair, Views in the Environs of Naples, *in body colours*	2
	2264	Views in Devonshire, by F. C. Lewis	2
4/	2265	View in the Environs of Taunton	1
1/	2266	A Pencil Drawing of the Rev. Mr. Sheffield	1
40/	2267	GUARDI. A body-coloured Drawing, View in Venice	1 Colnaghi
2/	2268	Head of a Female, *in black chalk*	1
63/	2269	GUARDI. View in Venice, *in body colours*	1 Colnaghi
3/6	2270	Drawings, Views in Italy, *in body colours*	2
4/6	2271	A similar pair	2

3/-	2272	A pair, Views in Italy, *in water colours*	2
1/-	2273	A water-colour Drawing, and Portrait of Mr. Coutts	2
2/6	2274	A Drawing of the Virgin and Child, *in sepia*	1
	2275	A Drawing, View on the Sicilian Coast, *in body colours*	1

PORTFOLIOS.

5/	2276	Portfolios, Covers of Books	*a parcel*
16/	2277	Portfolios with leaves	3
42/	2278	A Portfolio, *bound in green morocco, with white mounts, lettered "Etchings, Claude"*	1
15/	2279	Portfolios, *half bound, with cloth flaps*	4
16/	2280	A similar lot	4
60/	2281	A similar lot	4
15/	2282	A similar lot	4
35/	2283	A similar lot	4
20/	2284	A similar lot	4
12/-	2285	A large Grand Eagle Portfolio, *half bound green morocco*	1
	2286	A lot of old Frames, *some glazed*	

END OF THIRTEENTH DAY'S SALE.

FOURTEENTH DAY'S SALE.

	LOT		
8/	2287	Old Masters various	24
12/	2288	A miscellaneous lot of old Prints, Portraits, &c.	
8/	2289	English Woodcuts, by Harvey; Private Etchings, after Landseer, &c.	21
2/	2290	Part I. of Burgon's Bible	1
	2291	Large Photographs of Venice	2
27/-	2292	Kipp's View of St. James's Park, *mounted on canvas*	1
15/	2293	Ancient Topographical Views, in several sheets, of the Towns of Utrecht, Brussels, Strasbourg, Munster, Mayence, and Stockholm	6
12/	2294	The same of Prague, Augsburg, Brussels, Tours, Abbeville, and Frankfort	6
14/	2295	The same of Naples, Constantinople, Genoa, Florence, and Madrid	6
46/	2296	The same of Copenhagen, Leyden, Geneva, Paris, and Hamburgh	6
9/-	2297	The same of Dantzick, Lubeck, Antwerp, and Middleburgh	4
14/	2298	A Volume of Busts of Ancient Philosophers, Emperors, &c.	1
11/	2299	Mythological Subjects by Italian Masters, *curious and rare*	6
£7.	2300	A Set of the History of Cupid and Psyche, *first states, with the rare extra plate, proof*	33
19/	2301	Hollar. Small oblong Shipping, *fine*	9
35/	2302	Hollar. View of Prague, on two sheets, *rare*	1
20/	2303	Hollar. Views in Germany, the Rhine, &c.	37
15/	2304	Madonna degli Ansidei, after Raffaelle, by Gruner, *india*	1
10/	2305	Louis de Bourbon, Prince de Condé, engraved by Zundt, *curious and rare*	1

10/ 2306 Circular Portraits of Louise de Lorraine and Nicolai de Vienne, on the same plate, surrounded by French and Latin lines, engraved by Boissard, *rare* 1

40/ 2307 A Spanish Bolero, two males and a female dancing, first attempt in lithography, by the famous Spanish artist Goija, *very rare* 1

3/ 2308 Etchings by Barriere, after Claude 26

12/ 2309 Etchings by Claude. Apollo and the Seasons; a Counter-proof of the Campo Vaccino; the two of Goats, *joined, fine* 4

10/ 2310 Etchings by Claude. Apollo and the Seasons; a Counter-proof of the Campo Vaccino; and one of the Goat 3

£1 9. 9. 0 2311 Etching by Claude. Dancing by the side of a River (*D.* No. 6) *a very curious and interesting undescribed state, before the marginal lines, printed in a delicate tone on very thin Italian paper* 1

9/ 2312 The Wooden Bridge (*D.* 14), *a very fine impression* 1

ANCIENT DRAWINGS.

19/ 2313 Old Italian Figures, by Leone, Battoni, &c. 23

18/ 2314 Figures after Dutch and Flemish Masters 10

EARLY ITALIAN.

60/ 2315 Giovanni Francesco Cosimo, Padre di Papa Clement VI., heads, *in pencil, washed* 5 *in. by* 7. 2

10/ 2316 Two naked Female Figures *carefully finished in pencil* 5 *in. by* $6\frac{1}{2}$. 1

CLAUDE.

50/ 2317 Mountainous Scenery *a slight sketch in pen and sepia* 7 *in. by* $4\frac{3}{4}$. 1

CUYP.

60/ 2318 A highly finished Drawing of Cows *in indian ink, signed "A. Cuyp f."* 6 *in. by* 4. 1

FIORINI (Bolognese School).

26/ 2319 A Saint tormented by Demons, *free pen* 7 *in. by* 8. 1

FRAGONARD.

43/ 2320 A Lady in a swing, surrounded by other figures, in a landscape *pen and bistre, heightened with white* $10\frac{1}{4}$ *in. by* $15\frac{1}{2}$. 1

DRAWINGS—*continued.*

LUCAS VAN LEYDEN.

38/ 2321 VIRGIN AND CHILD, seated on clouds
pen washed 3¼ *in. by* 3. 1

NATOIRE (CHARLES).

20/ 2322 Full-length of a Man kneeling, *red chalk, signed* 9¼ *in. by* 13. 1

POLIDORO.

5/ 2323 A ROMAN EMPEROR and other figures
pen and sepia washed 15 *in. by* 9½. 1

2324 PERSEUS with the head of Medusa
highly finished in pen and sepia 10¾ *in. by* 7¼. 1

20/ 2325 Studies of Figures and Horses, *in red chalk, washed and heightened with white;* on the reverse, a Figure of Neptune, *pen washed, heightened with white* 9 *in. by* 11¼. 1

23/ 2326 A Battle Piece, between Romans and Dacians
pen and sepia washed 16½ *in. by* 9. 1

POUSSIN (GASPAR).

30/ 2327 A CLASSICAL LANDSCAPE with figures
in red chalk 16½ *in. by* 11. 1

30/ 2328 A CIRCULAR LANDSCAPE. Study of trees and figures, a cascade and mountainous scenery
free pen, washed *diameter* 13¼ *in.* 1

POUSSIN (NICHOLAS).

30/ 2329 STUDY FROM THE ANTIQUE, *pen washed* 8 *in. by* 10. 1

19/ 2330 The Funeral Procession, *pen and indian ink* 9½ *in. by* 7½. 1

6/ 2331 Landscape and figures, mountainous background
slight pen 11 *in. by* 7¼. 1

ROMEYN.

25/ 2332 Cattle in a landscape
highly finished in indian ink; from the Esdaile Collection 7½ *in. by* 10½. 1

VAN STRY.

45/ 2333 A Village with a canal, boat and figures
pen washed in colours 11¾ *in. by* 7½. 1

46/ 2334 A Dutch Cottage, winter scene
pen washed in colours 11¾ *in. by* 7½. 1

DRAWINGS—*continued.*

VENETIAN SCHOOL.

15/ 2335 Male and Female seated on a bank, $2\frac{1}{2}$ *in. by* $3\frac{1}{3}$
A Lady and Gentleman in Venetian costume, seated, in conversation, $4\frac{1}{4}$ *in. by* $4\frac{3}{4}$ 2

A. DEL SARTO (Style of).

15/ 2336 The Virgin and Child, two Saints in adoration
coloured chalks $8\frac{3}{4}$ *in. by* $4\frac{1}{2}$. 1

SCHIDONE.

21/ 2337 The Salutation
in sepia, the lights touched in oil colours 12 *in. by* 14. 1

LE SUEUR.

21/ 2338 A Female Head, *in black chalk* $3\frac{3}{4}$ *in. by* $5\frac{1}{2}$. 1

A. DEL SARTO.

21/ 2339 Studies of Figures, *in red chalks* $7\frac{1}{2}$ *in. by* $9\frac{1}{2}$. 1

SIRANI.

10/ 2340 Adoration of the Shepherds, *oval, in pencil* $3\frac{1}{4}$ *in. by* $4\frac{1}{4}$. 1

TENIERS (D.)

15/ 2341 Studies of Trees, *in indian ink,* $7\frac{1}{4}$ *in. by* $5\frac{3}{4}$
Man seated by the side of a tub, *sketch in pencil,* 10 *in. by* 7 2

P. VERONESE.

50/ 2342 The Entombment
a highly finished drawing in distemper 15 *in.* by 10. 1

VAN VITELLI.

10/ 2343 View in Italy, *a study in water colours* 12 *in. by* $5\frac{1}{2}$. 1

LEONARDO DA VINCI.

£5. 5. 0 2344 Studies of Heads and Figures
in pen; from the Mariette Collection 6 *in. by* $4\frac{1}{2}$. 1

P. A. WILLE.

27/ 2345 A Poissarde, *in red chalk* $9\frac{1}{2}$ *in. by* $11\frac{1}{2}$. 1

RICHARD WILSON.

27/ 2346 VIEW ON THE THAMES
a highly finished drawing in water colours 16 *in. by* $19\frac{1}{2}$. 1

DRAWINGS—*continued.*

W. VANDEVELDE.

11/ 2347 SHIPPING, *slightly washed* 8 *in. by* 6. 1

10/ 2348 SHIPPING, *in sepia* 6¼ *in. by* 7½. 1

28/ 2349 A FLEET, in order of battle, *slightly washed* 16 *in. by* 6. 1

42/ 2350 TWO MEN OF WAR and fishing boats
pen and indian ink 13½ *in. by* 8½. 1

5/ 2351 DUTCH COAST WITH SHIPPING, *sepia* 16 *in. by* 9¾. 1

3/ 2352 SKETCH OF A MAN OF WAR, *sepia* 12 *in. by* 15½. 1

15/ 2353 SKETCH OF A VESSEL, *in pencil* 14 *in. by* 18½. 1

32/ 2354 THE FLEET IN ATTENDANCE ON THE PRINCE OF ORANGE
pen and sepia 32 *in. by* 13. 1

2/ 2355 SLIGHT SKETCH OF SHIPPING, *in pencil* 26 *in. by* 11. 1

21/ 2356 A JETTY ON THE DUTCH COAST, with shipping
in indian ink, signed "W. V. V. f." 18 *in. by* 9. 1

£11. 11. 0 2357 DUTCH AND ENGLISH FLEETS
highly finished in indian ink 1

£5. 10. 0 2358 ENGLISH FLEET ON THE DUTCH COAST, with the embarcation of the Princess of Orange
in pen and indian ink 38 *in. by* 13. 1

15/ 2359 A DUTCH MAN OF WAR
finished sketch in chalk 14 *in. by* 11½. 1

VANDYCK.

3/ 2360 A MAN ON HORSEBACK in the foreground, with a shepherd and his flock in the background
free pen and sepia 11½ *in. by* 14. 1

40/ 2361 ANTHONY TRIEST
a highly finished drawing, in black chalk, washed, heightened with white 14 *in. by* 16½. 1

8/ 2362 A FREE AND BOLD SKETCH, an ancient Oak
in pen and sepia 14½ *in. by* 18½. 1

4/ 2363 CÆSAR ALEXANDER SCAGLIA, seated, full length
black chalk, on brown paper 13 *in. by* 18½. 1

CLAUDE.

£16. 10 2364 THE SERMON ON THE MOUNT. Our Saviour surrounded by the multitude, seated on a mount under a cluster of trees; on the left a view of the sea, with shipping, &c. figures of animals in the foreground
a fine drawing in pen and sepia; from the Collection of Sir J. Reynolds 15 *in. by* 9½. 1

DRAWINGS—*continued.*

CANALETTI.

£ 6. 15. 0 2365 VIEW ON THE LAGUNE at Venice
pen and sepia 12 *in. by* 8. 1

TITIAN.

42/ 2366 A LANDSCAPE WITH TREES growing on rocks, with a waterfall, &c. *free pen* 10 *in. by* 14½. 1

55/ 2367 THE PREDICATION, a chapel, in which are seated several cardinals and dignitaries of the church, a friar in a pulpit preaching
in pen, slightly washed; from the Cosway and Paul Sandby Collections 9¼ *in. by* 10½. 1

£ 18 2368 A BISHOP ATTENDED BY A MALE AND FEMALE SAINT
sketch in pen; from the Collections of Mariette, De Fries, Lawrence, and Esdaile 7¼ *in. by* 9. 1

4/ 2369 FULL LENGTH OF A MAN, with a hat and cloak, pointing to the left, *in pen* 3¼ *in. by* 7½. 1

£ 30 2370 A LANDSCAPE, with waterfall, trees in the distance, rocks in the foreground, with a church to the left
in pen; from the Mariette Collection 14 *in. by* 9¼. 1

£ 17. 17. 0 2371 ADORATION OF THE SHEPHERDS. A Peasant in the act of adoring the Infant Saviour, the Virgin and Joseph kneeling, Angels on the manger
in pen; from the De Fries, Lawrence, and Esdaile Collections 6½ *in. by* 8. 1

£ 5. 10. 0 2372 DAVID AND BATHSHEBA, she is bathing, in a landscape with water and trees
in pen; from the Lawrence and Esdaile Collections 7¾ *in. by* 9. 1

£ 15. 10. 0 2373 PRESENTATION IN THE TEMPLE, a composition of fourteen figures
in pen, on grey paper; from the Lawrence and Esdaile Collections 11 *in. by* 7½. 1

84/ 2374 THE ADORATION OF THE SHEPHERDS. The Infant Saviour lying in the centre of the composition, the Virgin and St. Joseph kneeling on each side, the shepherds in the background
pen and sepia; from Sir J. Reynolds' Collection 10¼ *in. by* 14¾. 1

DRAWINGS—*continued.*

5/ 2375 A BATTLE, WITH NUMEROUS FIGURES
in pen and sepia, a very spirited but slight sketch 15 *in. by* 19. 1

£17.10 2376 INFANT SAVIOUR, surrounded by male and female saints
in pen and sepia; from the Cosway Collection 12 *in. by* $5\frac{3}{4}$. 1

20/ 2377 MOUNTAINOUS LANDSCAPE, with trees and waterfall
in pen 11 *in. by* $7\frac{1}{2}$. 1

DONATELLO.

32/ 2378 FULL LENGTH OF A MAN STANDING IN A NICHE, with a book in his hand
in free pen, washed 7 *in. by* 16. 1

RAFFAELLE.

2/ 2379 A LANDSCAPE. Mountainous scenery, a one arched bridge in the foreground
slight sketch in pen 10 *in. by* $7\frac{3}{4}$. 1

80/ 2380 THREE NAKED FIGURES, A MALE IN THE CENTRE, SEEN FROM BEHIND, a female on each side of him
in pen $8\frac{1}{4}$ *in. by* 11. 1

£23 2381 THE ENTOMBMENT. Two soldiers seated, sleeping by the side of a sarcophagus
highly finished drawing on prepared paper, washed, a study for the picture of the Entombment in the Vatican 7 *in. by* $9\frac{1}{2}$. 1

R. WILSON.

9/ 2382 PALM TREES. Study of trees at Rome, *in black chalk;* on the reverse Buildings, &c. $15\frac{1}{4}$ *in. by* 19. 1

DRAWINGS FRAMED AND GLAZED.

F. C. LEWIS.

22/ 2383 View in Devonshire, *in oils* 9 *in. by* $5\frac{1}{2}$. 1

DE WINT.

30/ 2384 WINDSOR CASTLE, *in water colours* $10\frac{1}{4}$ *in. by* $6\frac{3}{4}$. 1

DRAWINGS—*continued.*

EHRET.

4/6 2385 THE DATURA FASTUOSA
a highly finished plant, in colours, on vellum 11½ *in. by* 9½. 1

R. WHITE.

8 0/ 2386 PORTRAIT OF THE POET OTWAY
highly finished in pencil, in a small oval 1

D. LOGGAN.

8 0/ 2387 PORTRAIT OF ANTHONY EARL OF SHAFTESBURY
highly finished in pencil, oval 4½ *in. by* 5¾. 1

GEORGE VERTUE.

30/ 2388 BISHOP JEWELL, *in water colours* 3½ *in. by* 5. 1

£12. 2389 JOSEPH ADDISON
Bale *a very fine portrait, in indian ink* 9 *in. by* 10. 1

CLAUDE.

35/ 2390 A MEDIÆVAL TOWER WITH TREES
a sketch in pen 4¾ *in. by* 6½. 1

£65. 2391 ANCIENT ROMAN RUINS. In the centre, a distant view
Colnaghi of the sea; in the foreground, to the right, the ruins of a temple, with five columns; to the left, more ruins and columns
pen and sepia, heightened with white 35 *in. by* 7. 1

JORDAENS.

£8. 17. 0 2392 THE SPORTSMAN. He is seated to the left, surrounded by
Robinson his hounds; trees in the background. The drawing has an ornamental border
in colour, heightened with white 19¾ *in. by* 14. 1

RUBENS.

£22. 0. 0 2393 HELENA FORMAN, full length, seated, 12½ *in. by* 16¼
The same, standing, 10½ *in. by* 16½
Colnaghi *both in black chalk* 2

DRAWINGS—*continued.*

VANDYCK.

2394 JAMES DUKE OF YORK, when a child, life size
highly finished, in coloured chalks, heightened with white; from Sir J. Reynolds' Collection 12 *in. by* 16. 1

2395 PORTRAIT OF JODOCUS DE MOMPER
painted in oil en gresaille 6 *in. by* 8½. 1

2396 MARIA RUTENS
in indian ink, washed; from Sir Peter Lely's Collection 7 *in. by* 9½. 1

JULIO ROMANO AND RUBENS.

2397 A Frieze ornamented with Male and Female Figures, Masks, Escutcheons, &c.
pen and sepia, heightened with white, and worked over by Rubens 25 *in. by* 13½. 1

GUARDI.

2398 View on the Grand Canal, Venice
pen and sepia washed 17 *in. by* 8½. 1

CANALETTI.

2399 PIAZZA ST. MARCO, VENICE, with the Campanile under repair
A most admirable and highly-finished drawing, *in pen and sepia* 11 *in. by* 17½. 1

*** This drawing has been engraved by F. C. Lewis.

GUIDO RENI.

2400 HEAD OF A YOUNG FEMALE
in black and coloured chalks, on grey paper; from the Esdaile Collection 9 *in. by* 13. 1

PARMIGIANO.

2401 DIANA, A FULL-LENGTH FIGURE OF A NAKED FEMALE
highly finished in red chalk 4 *in. by* 5½. 1

DRAWINGS—*continued.*

52/ 2402 DESIGN FOR A CEILING
pen and sepia tinted 11¾ *in. by* 8. 1

£10 2403 DESIGN FOR A CEILING, ENRICHED WITH MEDALLIONS, *in pen and sepia tinted* 8 *in. by* 11¾. 1
Earl of Warwick

£7. 2404 A YOUNG GIRL, *a head, in red chalks* 4 *in. by* 5½. 1

TITIAN.

£6.6 2405 THE CONCERT. Four musicians seated, in the centre of the composition; trees to the right; a monument to the left
in pen 9 *in. by* 6. 1
Whitehead

P. DELLA VAGA.

£16.16. 2406 AN ALTAR PIECE. In the centre, at the top, the Visitation of the Virgin, surrounded by architectural arabesques; in the centre, the Virgin, with the Apostles, receiving the Holy Ghost; the whole surrounded by architectural columns
pen and sepia, heightened with white; from the Richardson and Esdaile Collections 13 *in. by* 21. 1

£5.5.0 2407 AN ALTAR PIECE; a Design, in three compartments. The Holy Family in the centre; St. Peter and St. Paul on each side
from the Collections of Lely, Barnard, and West
16½ *in. by* 18. 1

£10.10.0 2408 A TAZZA: a very graceful Design
in pen and sepia 15 *in. by* 6½. 1

CORREGGIO.

£7.7.0 2409 THE MAGDALEN: a head of a young female, looking down —a study for the picture at Parma
in black and coloured chalks, tinted 5½ *in. by* 7¾. 1

£6 10.0 2410 A FRONT FACE PORTRAIT OF A YOUNG MAN
in coloured chalks, heightened with white 6 *in. by* 8¼. 1

A. DEL SARTO.

£67 2411 HIS OWN PORTRAIT, LIFE SIZE
ON BROWN PAPER, HIGHLY FINISHED IN BLACK CHALK
Addington 11½ *in. by* 16. 1

DRAWINGS—*continued.*

GAUDENZIO FERRARI.

£12 2412 VIRGIN SEATED, THE INFANT SAVIOUR STANDING ON HER LAP; ANGELS ON EACH SIDE, PLAYING ON MUSICAL INSTRUMENTS.

A HIGHLY-FINISHED AND CAPITAL DRAWING, IN PEN AND BISTRE, HEIGHTENED WITH WHITE $21\frac{3}{4}$ *in. by* 33. 1

BRAMANTE.

£45 2413 AN ARCHITECTURAL DESIGN, representing a façade, divided into five compartments, which are occupied by architectural subjects, arabesques, &c.

Roseda

from the Lawrence and Esdaile Collections $19\frac{1}{2}$ *in. by* $12\frac{1}{2}$. 1

L. DA VINCI.

9£ 2414 A HORSE'S HEAD

a very fine and highly-finished study in black chalk, life size; from Lord Spencer's Collection 18 *in. by* 21. 1

DONATELLO.

35/ 2415 THE VIRGIN AND CHILD, full length, seated

free pen; from the West Collection 6 *in. by* $9\frac{3}{4}$. 1

MICHAEL ANGELO BUONAROTTI.

£5 2416 THE FIGURE OF FRAUD, represented as a female (full length), holding the mask of an old man in her hand $7\frac{1}{2}$ *in. by* 15. 1

£290 2417 THE MARCHIONESS OF PESCARA. THIS MATCHLESS DRAWING IS OF THE GREATEST BEAUTY, UNITING THE GRANDEUR OF M. ANGELO WITH THE SWEETNESS OF RAFFAELLE; SHE IS REPRESENTED IN PROFILE, AND HER HAIR DRESSED IN THE ANTIQUE TASTE; MOST CAREFULLY DRAWN IN BLACK CHALK; FROM THE COLLECTION OF M. BUONAROTTI AND CHEV. VICAR; at the back are some grotesque figures *in red chalk* $9\frac{1}{2}$ *in. by* $11\frac{1}{2}$ 1

Addington

DRAWINGS—*continued.*

JULIO ROMANO (AFTER RAFFAELLE),

£ 6. 6. 0 2418 PART OF A CARTOON. Two Roman Soldiers and a Female
in colours; the figures are the size of life 27 *in. by* 36. 1

RAFFAELLE.

£35 2419 THE ALMIGHTY APPEARING TO ISAAC
Colnaghi *a highly finished drawing in sepia; one of the subjects in the Vatican* 10 *in. by* 8. 1

£240 2420 PORTRAIT OF HIS SISTER, HALF LENGTH
Whitehead ADMIRABLY DRAWN WITH BLACK CHALK, THIS DRAWING IS TREATED WITH THE GREATEST SIMPLICITY AND TRUTH; *from the Collection of W. Y. Ottley Esq.* 10½ *in. by* 7. 1

£300 2421 PORTRAIT OF RAFFAELLE'S SISTER
Whitehead A MOST CAPITAL DRAWING, EXECUTED IN BLACK CHALK; *from the Collection of W. Y. Ottley, Esq.* 16 *in. by* 10. 1

£470 2422 PORTRAIT OF RAFFAELLE'S SISTER, LOOKING DOWNWARDS, PROBABLY IN THE CHARACTER OF THE VIRGIN, FOR A HOLY FAMILY
Addington TASTEFULLY EXECUTED WITH THE METAL POINT ON A PREPARED GROUND; ON THE REVERSE IS AN UNFINISHED STUDY OF A YOUTH. THIS ADMIRABLE DRAWING IS ENGRAVED IN THE "ITALIAN SCHOOL OF DESIGN"
10¼ *in. by* 7. 1

£380 2423 THE VIRGIN, CHILD, AND AN ANGEL. THIS CHARMING SKETCH, A MERE OUTLINE, POSSESSES SO MUCH BEAUTY THAT THERE IS PROBABLY NO DRAWING EXISTING, SO SLIGHT, OF EQUAL INTEREST. THE EXPRESSIONS ARE FULLY RENDERED WITH A SINGLE TOUCH OF THE PEN, AND THE COMPOSITION IS PERFECT
Grundy *from the Collection of T. della Vite, M. Crozat, M. Mariette, Marquis Leroy, and T. Dimsdale* 10 *in. by* 8¼. 1

£13 2424 THE HOLY FAMILY. THE VIRGIN IS SEATED WITH THE INFANT SAVIOUR IN HER LAP; ST. JOHN TO THE RIGHT AND ELIZABETH TO THE LEFT
Colnaghi A BEAUTIFUL AND MOST INTERESTING DRAWING IN BLACK CHALK HEIGHTENED WITH WHITE; *from the Collection of Mr. A. Stewart* 15 *in. by* 11½. 1

DRAWINGS—*continued.*

£600 2425 VIRGIN AND CHILD

A MOST EXQUISITE AND LOVELY DRAWING, EXECUTED ON PREPARED PAPER, WITH THE SILVER POINT, ONE OF THE MOST CHARMING EXAMPLES OF THE GREAT ARTIST

Colnaghi for the British Museum $4\frac{1}{2}$ *in. by* $5\frac{1}{2}$. 1

PICTURES.

MIGNARD.

15/ 2426 Fine Portrait of Louis XIV 1

REYNOLDS.

44/ 2427 Girl with a Bird 1

UNKNOWN.

20/ 2428 The Constable de Bourbon 1

MIREVELT (AFTER).

20/ 2429 A Young Lady of the time of James I 1

VIGNAROLI.

£10.10 2430 A Lady of Verona, *in a carved frame* 1

BONE.

1/- 2431 A sketch in oil, Portrait of a Young Lady 1

PINE.

50/ 2432 Portrait of Miss Pine 1

LELY (AFTER).

5/ 2433 Lady Arlington 1

TERBURG.

£8 2434 Portrait of himself 1

WILSON (AFTER).

15/ 2435 Landscape, with Nymphs Bathing 1

GUARDI.

73/ 2436 View near Venice 1

HOLBEIN (STYLE OF).

23/ 2437 A Bishop, temp. Edward VI. 1

P. DE LAER.

42/ 2438 A Battle Scene 1

JANSSON (CORNELIUS).

£5. 2439 Portrait of Sir Edward Coke 1

KNELLER (SIR GODFREY).

30/ 2440 Joseph Addison 1

VANVITELLI.

84/ 2441 An Italian Landscape 1

TITIAN (AFTER).

£11.11.6 2442 The Holy Family 1

SCARLETT DAVIS.

£5.5.0 2443 Interior of a Room in Hampton Court Palace 1

TROOST, THE DUTCH HOGARTH.

23/ 2444 A Musical Party 1

HOGARTH.

£10.10. 2445 A MUSICIAN SEATED in his room, surrounded by his Family, musical instruments, &c. 1

VENETIAN SCHOOL.

£59 2446 A full-length Portrait of the Chevalier Bayard, leaning on his sword, in a suit of armour 1

Whitehead

MISCELLANEOUS ARTICLES.

58/ 2447 HEAD OF MARY DE MEDICI, *beautifully modelled in terra cotta* BY THE HAND OF RUBENS, *gilt frame* 1

£ 37 2448 AN IVORY CASKET OF THE XIVTH CENTURY, ELABORATELY CARVED WITH RELIGIOUS AND DOMESTIC SUBJECTS IN RELIEF, IN COMPARTMENTS, with brass bands, each corner of the lid surmounted by Lions supporting Shields

Whitehead

*** This interesting specimen was among the "Art Treasures" exhibited at Manchester in 1857.

2449 Frames, with glass and backs on hinges, for exhibiting Prints and Drawings 10

2450 Ten others, smaller 10

2451 Twelve frames of different sizes, some glazed

2452 Portfolios of different sizes

2453 Others

2454 Others

Total Amount of Sale £9482. 2. 0

END OF THE SALE.

J. DAVY & SONS, Printers, 137, Long Acre, London.